Pitt Press Series

P. VERGILI MARONIS AENEIDOS

LIBER I.

London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.
Glasgow: 50, WELLINGTON STREET.

Leipzig: F. A. BROCKHAUS.
New York: THE MACMILLAN COMPANY.
Bombay and Calcutta: MACMILLAN AND CO., LTD.

P. VERGILI MARONIS

AENEIDOS

LIBER I.

EDITED WITH ENGLISH NOTES

BY

A. SIDGWICK, M.A.

READER IN GREEK IN THE UNIVERSITY OF OXFORD.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.
1904

First Edition 1882.
Reprinted 1885, 1888, 1889, 1890, 1893, 1896, 1897, 1899,
1901, 1904

PREFATORY NOTE.

THIS Edition, being prepared for the use of those Students who are not far advanced in Latin, does not aim at doing more than supplying in a small compass such help to the thorough knowledge of this book as it is probable would be most useful to them. It is not intended to supply the place of a dictionary: for all students possess one, and derive much benefit from its careful use, both in becoming acquainted with the *history of meanings* of words, and also in the exercise of that judgment which is required to select the right meaning. On the other hand historical and mythical allusions are explained in the notes, as many students might find it difficult to make them out otherwise. Great care also has been taken to notice all the grammatical usages which might offer any difficulty, and to classify them clearly, and to enable the learner, by means of an Index, to compare similar usages and distinguish those that are different. Attention has been given, too, to Vergil's licences and peculiarities of expression, which help him so much in producing rhetorical and poetical effects. Further, in several of the harder passages and phrases, an attempt has been made to help the student in translation: for while few ancient writers are so difficult as Vergil to translate at all adequately, it is at the same time of the utmost importance, both to the literary appreciation of his poetry, and the advantage to be derived from reading it, that great pains should be given to translation and a high standard aimed at.

With the text there has not been much to do. Such differences as there are in the different copies, and they are not very many, are mostly unimportant, and there is not generally much difficulty in deciding which is the best reading.

Of the books which have been of use in the preparation of this little edition, it is scarcely necessary to say that the late Professor Conington's writings have been the most helpful. He did so much in many ways for the due understanding and appreciation of Vergil, that it is obvious that every student must be under great obligation to him.

Besides these, the books of which I have made most use are the following, to which my acknowledgments are due:

Ribbeck's Vergil, 1860.
Gossrau's Aeneid, 1876.
Wagner's smaller edition, 1861.
Dr Kennedy's School Edition, 1876.
" Text (Pitt Press), 1876.
Storr's Aeneid. i. ii. Papillon's Vergil, Oxford, 1882.

Mr Morris' translation of the Aeneid has been occasionally quoted in the notes, such quotations being marked (M): also Lee and Lonsdale's, quoted with the sign (LL).

Lastly, I am glad to take this opportunity of expressing my obligations to Professor Sellar's most interesting work on Vergil (Oxford, 1877), which not only is full of information about the antecedents, aim, and character of the Aeneid, but also contains much suggestive thought, and delicate insight into the rare excellences of the poet.

*** It has been thought better, in deference to the unanimous opinion of scholars, to employ the spelling Vergilius, Vergil, consistently all through.

ABBREVIATIONS USED.

C.	Conington.	K.	Kennedy.
W.	Wagner.	F.	Forbiger.
G.	Gossrau.	P.	Papillon.

INTRODUCTION.

FOR the sake of clearness, it has been thought better to divide what little there is to say by way of introduction into the following heads:

The form of the poem.
The subject and purpose of the poem.
Outline of the story.
Note on the similes.
Note on the first book.
Note on Vergil's peculiarities of style.
Note on the imitations of Homer and others in Vergil.
Outline of Vergil's life.

At the end of the book will be found Appendices, with the parallel passages from Homer, and a scheme of the Latin subjunctives; also the necessary Index to the notes, to enable the book to be used for purposes of ready reference.

The form of the Poem.

The Aeneid is what is called an epic poem, that is, it is a long narrative poem about heroic people and adventures. But there are two kinds of epic poems, quite distinct from each other: the *primitive* epics, which are produced by imaginative races at an early period of their development, and describe nature and heroic adventure with a vivid simplicity, like Homer and the *Nibelungenlied;* and the *literary* epics, like *Paradise Lost* and Dante's *Inferno*, more or less similar in form, but belonging to a much later epoch of culture, less spontaneous

and more artificial, presenting some great idea in a narrative shape, and not merely telling stories for love of the story.

The Aeneid is clearly in the second of these classes: it is a literary epic. The age of Augustus was a time of great literary activity, promoted by the emperor himself: but it is even more remarkable for the high standard of finished and artistic workmanship than for its productiveness. This high standard was owing to various causes, among which the chief was the general study of Greek. There had been Epic poets before, such as Naevius and Ennius: but Vergil, in point of execution, may be said to be centuries in advance of his predecessors.

The subject and purpose of the Poem.

The main idea of the Aeneid is the national greatness of Rome. Several causes combined to make Vergil undertake this work. Augustus himself, who was a munificent patron of literary men, desired him to write a great poem, which should glorify the Empire and stimulate the patriotism of Romans in the new Era. Again, the new era itself excited a genuine enthusiasm, quite apart from Court influences. After the corruptions and incapacity of the later Republic, and a century of smouldering civil wars, when Augustus had given peace and stable government to the Roman world, everybody felt that 'a good time was come.' And the poet himself was on every ground desirous of achieving the work. He had won himself by the *Georgics* a first-rate literary position, and he had given his whole life to developing his unrivalled poetic faculty. Thus every influence united to stimulate him to produce a Great National Poem. The people believed in their National Destiny, and imagined a future even greater than their past. The emperor promoted it, both from personal and patriotic grounds: and the poet himself, with his reverence for the Roman religion and antiquities, his matured powers and his strong national enthusiasm, was the man for the task.

The greatness of the destinies of Rome was then the main subject of the Aeneid. Vergil connected it with the story of

Aeneas, partly because the house of the Caesars, the gens Iulia, traced back its origin to Iulus, son of Aeneas; but principally no doubt because it gave him so convenient an opportunity of bringing before his countrymen, in a national dress, the glorious poems of Homer. The battle pieces, the sea adventures, the councils of the gods, the single combats, the royal feasts and funerals, the splendid scenes and similes—all these things, which charmed the educated Romans so much in the Greek epics, Vergil transplanted and naturalised in his own stately and melodious verse. Moreover, by going back to Aeneas and the tale of Troy, he raised the destinies of Rome to the old heroic level in the imaginations of men. But however much of Homer he may give to his readers, he never forgets his main purpose, to impress men with the dignity and greatness of Rome, her significant history, her national unbroken life and growth, and the divine protection which guided her fate.

One aspect of the poem was intimately connected both with the Augustan revival and the poet's own nature: and that was its profoundly religious character. To nothing did Augustus pay more attention than to a revival of the national religion. He rebuilt the temples, restored the worship, paid offerings to the shrines, increased the priestly colleges, and took the office permanently of Pontifex maximus. And the poet himself viewed Rome as a state powerful by the protection of gods, great in its ancient and elaborate ceremonial, and predestined by the divine will to its career of Empire. Hence it is that he is careful to weave into his narrative all manner of religious references, allusions, and associations. Sacred places and customs are mentioned all through; and the background of the poem is the working of the gods themselves, with Fate ordaining all.

Nor should we forget the antiquarian interest. The unity of the race and the greatness of its destiny gave a high significance to all old memories. Accordingly Vergil has collected into his poem a mass of local traditions, old Latin customs, explanations of names, and antiquarian lore of all kinds. He feels that nothing can so stimulate the common patriotism, and

feeling of unity with a great past, as thus to enrich his National Epic with every ancient association that admits of poetic treatment.

Outline of the Story.

According to Homer, Aeneas was son of Anchises and Aphrodite (identified with the Roman Venus, goddess of love), and the nephew of Priam king of Troy. At first he takes no part in the Trojan war; but being attacked by Achilles, afterwards performs many heroic deeds for the Trojans. He escapes by help of the gods when Troy is captured, and Homer clearly conceives him as reigning at Troy after the departure of the Greeks.

The later stories recount his wanderings about Europe after the fall of Troy: and these Vergil adopts, making many alterations and additions of his own. One great episode, his landing at Carthage, and the love and desertion of Dido, we have no means of tracing to any traditional source, and it may be Vergil's own invention.

The First Book describes how Iuno, wroth against Aeneas and his exiled comrades, prevented them long from landing in Italy. When at length the fleet leave Sicily, Iuno persuades Aeolus, king of the winds, to raise a storm on the sea. This, though checked by Neptune, scatters the fleet and the exiles are cast ashore at Carthage. Venus bewails to Iuppiter their sad case: but he answers her their fate shall be fulfilled, and bids Mercury dispose the Carthaginians to welcome them. Venus in disguise meets Aeneas and tells him who the people and the places are. Aeneas and Achates, rendered invisible by a cloud, approach the rising city of Carthage. On a temple to Iuno they find carved the tale of Troy. Dido comes in and then their lost comrades appear, begging help, which the queen promises. The cloud parts and Aeneas appears in divine beauty and thanks her. She welcomes him too, and invites them all to a royal banquet. Aeneas at the feast summons the boy Ascanius: but in his stead Venus sends her son Cupid, who instils secret

love into the hearts of Aeneas and the Queen. At length after many questions Dido asks Aeneas to repeat to her the whole story of his adventures.

In the second book he accordingly relates the sack of Troy and his escape. In the third he continues the story, recounting all his wanderings since, till he reached Africa.

Book IV. tells of the love, desertion, despair and suicide of the Carthaginian queen.

The fifth book is an interlude, giving an account of games held in Sicily, whither a storm drives them, on their way from Carthage to Italy. At last however Aeneas departs, leaving the weak and half-hearted behind, and reaches the promised land.

One of the most effective portions of the Aeneid is his descent to Hades by the lake of Avernus near Naples, where he meets his dead father, Anchises, who shews him the souls of the future great men of Rome. He then emerges from the realms below and rejoins his fleet.

Reaching at length the coast of Latinum, he discovers by a sign that this is his fated home. He sends to the king Latinus to offer peace, which is at first agreed to, and Aeneas is betrothed to Lavinia, daughter of the king; but difficulties arise, the gods interfere, and Turnus, king of the Rutules, who is a suitor of Lavinia, induces Latinus to join him in war against the Trojans.

Aeneas meanwhile sails up the Tiber, and makes alliance with the Arcadian Euander, who is king of a small tribe on the site of the future Rome.

Euander advises him to seek aid from the Etruscans of Caere, which he does. The war is begun. After much bloodshed, in which Pallas son of Euander, and the terrible Tuscan king Mezentius, are slain, it is at last agreed that the issue shall be decided by single combat between Aeneas and Turnus. Iuno tries to interfere; but at length the heroes meet, and Aeneas grapples and slays Turnus.

Note on the Similes.

The following are the similes in this book:—

(1) Line 148 Neptune stills the tempest as a great and good man stills a sedition by look and word.

(2) „ 430 The busy toil of building Carthage like the busy toil of a beehive.

(3) „ 497 Dido comes to the temple, like Diana on the hills.

(4) „ 592 Venus adds beauty to Aeneas, as the artist to ivory, silver, or marble.

In studying these similes we see at once what they add to the poem in the way of ornament or picturesque suggestiveness. The fourth simile excepted, which is given in a passing touch, and not elaborated, the rest are all of them beautiful or impressive pictures.

But in most of these similes the *point of the comparison* is more or less obvious: a god stilling a storm like a man stilling a tumult (1): the active life of a city like the active life of a hive (2): a beautiful woman advancing like a beautiful goddess (3).

The resemblances are such as easily occur to anyone's mind: the thing compared is prominent, it lies on the surface: the simile is an ornament rather than a true illustration. The art is shewn in the workmanship rather than in the choice of the comparison: in the vividness, beauty, and the truth of its details.

And we must also observe that the details have often no bearing on the comparison. For example in (1) the great citizen is 'reverend for worth and service'—not much like the relation of Neptune to the waves! The riot is stilled by his *look*, whereas Neptune chides the winds roundly.

So in (2) the details of the hive bear no resemblance (naturally) to the details of the city life: there is nothing in the Carthage-description corresponding to 'leading out the young' or 'packing the honey' or 'driving away the drones'. In (4) even the main point of the comparison is a little obscure and inappropriate: the goddess shedding beauty on the hero

Aeneas is not much like an artist framing ivory in boxwood or gilding marble. And in (3) we have an extreme case: for Dido is going majestically to the temple surrounded with youths: Diana is circled with a troop of *nymphs*, and '*plies the dance*': and has a quiver on her shoulder: and her proud mother watches her. There is in fact no resemblance, save in the point that both are beautiful figures advancing. In all these cases the details are irrelevant to the comparison; they are worked out independently. The resemblance turns on one or two points and those commonplace.

This is what we may call the *primitive* use of the simile, as it is employed in Homer, and imitated in many poets since. There is however a modern use of the simile which is quite different. If we open Shelley we read

"The golden gates of Sleep unbar
Where strength and beauty, met together,
Kindle their image *like a star*
In a sea of glassy weather."

Here there is nothing obvious in the comparison: we should never have thought, without the aid of the poet's superb imagination, of comparing the union of love to a star mirrored in the smooth sea: and yet there is a profound appropriateness, not only in the image, but in all the *suggestions* of it: the beauty, the isolation from others, the reflection of the brilliance, the infinity, the serenity. Or again,

"Life *like a dome of many-coloured glass*
Stains the white radiance of Eternity
Until Death tramples it to fragments."

Here too the comparison is not at all obvious: it is fetched from far by the poet's deeper insight and quicker sensibility: and it is splendidly illustrative all through: the bright colours compared with the pure white light resembling the chequered shifting imperfect beauties of life compared with the changeless perfection of eternity: the narrow limited dome and the endless vault of heaven give another equally deep contrast: and lastly, the perishable glass contrasted with the eternal spaces of the universe.

The more such similes are studied, the richer light is thrown on the comparison: they are not, like Vergil's, poetic miniature pictures to be enjoyed independently; they are profound luminous resemblances, a permanent addition to our fancy and insight, for which we are grateful to the higher gifts of the poet.

I have said so much, to make it clear, that what Vergil aims at in his similes is something quite different (and in one sense far less) than what the modern poet (especially the lyric poet) aspires to: for in order to appreciate the true poetic success of Vergil, it is clearly necessary to understand his object, and so avoid the mistake of judging him by an erroneous standard.

Note on the First Book.

The First book, though not equal in interest to the tragedy of Dido's death in the Fourth, nor the splendid vision of the lower realms, the meeting with Anchises, and the glories of Rome to be, which are given in the Sixth: yet remains one of the finer books of this beautiful poem.

Besides the stately exordium with the true Roman ring about the closing line

'So hard a work was it to build the race of Rome,'

we have the fine description of the storm, and the quieting of the storm: and though in the remainder of the book there is not much incident of the more important and significant kind, there are many beautiful and effective passages. Among these are the prophecy by Iuppiter of the future fate of Rome: the vision of Venus as a Tyrian maid, and her son's recognition of her as she departed: the very beautiful passage about the carving of the Trojan story on Iuno's temple, and Aeneas' feelings as he saw it: the parting of the cloud and the fine outburst of thanks to Dido uttered by Aeneas: and finally the idea of the substitution of the God of Love for Ascanius, and all the details with which it is so powerfully and beautifully worked out, preparing us for the disastrous love and the tragedy of Book IV.

And apart from the main beauties of conception and description in Vergil, there is another and more peculiar quality which only the greatest masters possess: and that is the art by

which quite simple things said naturally of the actors and actions in his drama seem to have a wider significance, to touch deeper springs in our nature, and to haunt the memory with a charm which we cannot quite explain[1]. These abound in the First book, and the following are a few instances among many.

Line 33 Tantae molis erat Romanam condere gentem.
„ 46 ast ego, quae divom incedo regina...
„ 151 tum pietate gravem ac meritis si forte virum quem conspexere, silent...
„ 199 o socii, neque enim ignari sumus ante malorum,
o passi graviora, dabit deus his quoque finem.
„ 203 forsan et haec olim meminisse iuvabit.
„ 253 hic pietatis honos?...
„ 278 his ego nec metas rerum nec tempora pono,
imperium sine fine dedi.
„ 327 o quam te memorem, virgo? namque haud tibi voltus mortalis...
„ 405 et vera incessu patuit dea...
„ 461 ...sunt hic etiam sua praemia laudi
sunt lacrimae rerum, et mentem mortalia tangunt.
„ 475 infelix puer atque inpar congressus Achilli.
603 di tibi, si qua pios respectant numina, si quid
usquam iustitia est et mens sibi conscia recti.

A word should be also said about the two unfinished lines 534 and 560. It is well known as an old tradition that the poet was surprised by his last illness before he had time to revise the Aeneid to his satisfaction, and expressed a wish that it should be burned. This story, precious as a proof of Vergil's ideal standard of workmanship, is to some extent borne out by indications of inconsistencies, weaknesses, and incomplete polish in parts of the great poem, though less in the earlier than in the later books. And these incomplete lines, which occur in all the books of the Aeneid, and generally in greater number than here,

[1] So Dr Newman speaks of Vergil's 'single words and phrases, his pathetic half-lines giving utterance, as the voice of Nature herself, to that pain and weariness yet hope of better things, which is the experience of her children in every time.'

are often quoted as examples of such incompleteness. On some, like 560, not much stress can be laid, as the broken line ends the passage, and sometimes (in some other instances not in this book) seems to end it even more effectively than a complete line would: as for example in *disce omnes*, II. 66: *inimicaque Troiae numina magna deum*, II. 622; the abruptness seems to add to the rhetorical effectiveness. Others, like 534, *hic cursus fuit*, have no such justification and are plainly unfinished passages. And generally we may say that it is reasonable to doubt whether if the poet had had the time he wished to complete the work, he would not have altered most of these lines.

Note on Vergil's peculiarity of style.

The object of style in literature, apart from the subject-matter, is to produce effect by successful choice of words. Sometimes the effect is produced by using the simplest words and phrases to express the idea: sometimes by the use of rare or choice words, unusual turns of phrase, stretches of meaning, or even stretches of grammar. The first we may call the simple, the second the elaborate or artificial style. It is useless to ask which is the best: each will suit best in turn the genius of certain writers, the subject of certain poems, certain situations or ideas, and the taste of certain readers: many poets will use them both at different times: and both may be most effective in the hand of a master. And each too has its danger: the simple is liable to fall into bathos and commonplace: the elaborate has a tendency to become turgid, stilted, over-artificial.

Take as an instance of the *simple* style the well-known line of Wordsworth:—

> "Thoughts that do often lie too deep for tears."

Or this from Milton's *Christmas Ode*:—

> "And kings sate still with awful eye,
> As if they surely knew their sovran lord was by."

In these none but the commonest words are used, and yet the poetical *effectiveness* of the style is consummate. Now take as an example of the *elaborate* style Hamlet's exclamation to the Ghost:

> "but tell
> Why thy canonized bones, hearsed in death,
> Have burst their cerements."

Or this, from *Richard II.*:

> "Ere my tongue
> Shall wound my honour with such feeble wrong
> Or sound so base a parle, my teeth shall tear
> The slavish motive of recanting fear," &c.

In these the strength of feeling finds expression in the very strangeness of the language.

These instances will illustrate one form of the contrast between the two styles; and there are many other forms. Shakespeare will supply many illustrations of both: being a dramatist and a genius, he speaks in many voices. So do many if not most poets of the first rank. Wordsworth however is a notable instance of the simplest style: Pindar perhaps the best of the elaborate style. The poets of this century in England, feeling as they did the strength of a reaction against the artificial style of Pope and his followers, produced many examples besides Wordsworth of the simple style, such as Moore, Southey, Campbell, much of Byron and Coleridge, and the whole of Walter Scott. Two of the greatest however, Keats and Shelley, from the gorgeous imagination of the one and the profound inspiration of the other, supply more examples of the elaborate and forcible style.

Now Vergil's poetry belongs largely to this second class. It is true that he can be simple, and often is: he is much too great an artist to ignore any poetic resource. But for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He often employs 'an elaboration of language which disdains or is unable to say a

plain thing in a plain way[1].' He arrests attention by the vigour, the strangeness, the intensity, the emphasis, if I may so phrase it, of his language. He is often stretching constructions or the sense of words, using abstract for concrete, part for the whole, adjective for adverb; transferring epithets, varying, inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly *surprising* the reader.

The good side of these peculiarities is freshness and force: the bad side is affectation. The protections against affectation are of course the poet's own taste, command of expression, ear for melody, dignity, imagination, and skill; and all these qualities Vergil possesses in a consummate degree.

Instances of these peculiarities the reader will find by referring to the Index of Style at the end: and there is much more of the same kind that he can discover for himself. Vergil's workmanship is so careful and so perfect, that he is an inexhaustible field for the literary analyst.

Note on the Imitations of Homer and others in Vergil.

To discover all the passages where Vergil echoes lines or phrases of earlier ancient, and especially Greek, poets, would be an endless task: but those places in this book which were clearly suggested, more or less consciously, by Homer, will be found collected in the Appendix at the end of the notes in the form of a list drawn up by aid of the commentators.

Without discussing the question fully, which would not be suitable in a brief edition like the present, a word on the question of Vergil's imitations may be found useful.

The main point is that the modern idea of imitation is entirely different from that which was held by the Roman

[1] I quote this sentence from 'Suggestions introductory to the study of the Aeneid' by Prof. Nettleship; a pamphlet which all students of Vergil will find most instructive, interesting and suggestive, as indeed is to be expected of so distinguished a scholar.

literary men, and which indeed could not fail to be held by them. With us, literary productions belong indeed mostly to one or other main class, and so far are composed under conditions which prescribe the form: though even here constantly new varieties are invented: but both in style and subject-matter, the aim of all great writers is to be original. The Roman literature on the other hand was mainly formed on Greek models: and to adhere to those models closely, to be constantly reminding the readers of them, to imitate them much in the treatment, in the phraseology, and even in the incident, was inevitable to the Latin poets; or, rather, it was one of the very things they proposed to do in writing[1]. Vergil's *style*, indeed, is completely his own, and entirely unlike Homer's, as is plain from what has been said; his main purpose and subject are entirely his own, and truly Roman; he borrows where he does borrow (and that from Ennius, Cyclic poets, Greek tragedians, and many others besides Homer) always to suit his own purpose, and not in a servile manner; and he invariably remains master of his materials, and stamps his own mark indelibly upon them.

But to understand Vergil, it is clearly necessary to grasp the conditions under which he worked; and nothing can be a greater mistake than to feel surprise at the extent to which he was indebted to his predecessors in the poetic art.

Outline of Vergil's life.

P. Vergilius Maro was born 15 Oct., B.C. 70, near Mantua, a town on the Mincio in North Italy, then called Cisalpine Gaul. He had not good health, and after being educated at Cremona and Mediolanum (*Milan*), and studying Greek and philosophy elsewhere, he came back to live (probably) on his father's farm, until about B.C. 42. In that year Octavianus, afterwards the emperor Augustus, had defeated at Philippi Brutus and Cassius, the murderers of Julius Caesar; and gave lands to his victorious soldiers in various parts of Italy,

[1] See remarks on this subject on p. 9.

amongst other assignments being Vergil's farm. The poet's first acquaintance with Augustus was due to this event; for he applied to him at Rome for the restitution of his property, and was successful. He became the friend of the rich art-patron Maecenas, the poet Horace, and the brilliant circle of literary men who were collected at the court of Augustus. The works of Vergil are not voluminous. The Eclogues are Idylls in imitation of the Greek poet Theocritus, and were written sometime before he was 33. The Georgics, an agricultural poem in four books, of which the form was more or less suggested by Hesiod, he wrote in the next few years, finishing them sometime about his 40th year. The Aeneid, his great work, he appears to have begun about B.C. 27, when he was 43 years of age, at the wish of Augustus. A few years later, finding his health failing, he tried travelling; and in the spring of 19 he was at Athens. The summer he spent with Augustus abroad, but died a few days after reaching Brundusium on his return. The day of his death was Sept. 22, and he was not quite 51. He was buried at Naples, where his tomb is still shewn, though the authenticity of it is at least doubtful.

His character seems to have been most simple, pure, and loveable; and his poetic fame was well established even before his death.

P. VERGILI MARONIS

AENEIDOS

LIBER PRIMUS.

[*Ille ego, qui quondam gracili modulatus avena*
Carmen, et egressus silvis vicina coegi
ut quamvis avido parerent arva colono,
gratum opus agricolis, at nunc horrentia Martis.]

ARMA virumque cano, Troiae qui primus ab oris
Italiam fato profugus Lavinaque venit
Litora, multum ille et terris iactatus et alto
Vi superum, saevae memorem Iunonis ob iram,
Multa quoque et bello passus, dum conderet urbem
Inferretque deos Latio, genus unde Latinum
Albanique patres atque altae moenia Romae.
Musa, mihi causas memora, quo numine laeso
Quidve dolens regina deum tot volvere casus
Insignem pietate virum, tot adire labores
Inpulerit. Tantaene animis caelestibus irae?
Urbs antiqua fuit, Tyrii tenuere coloni,
Karthago, Italiam contra Tiberinaque longe
Ostia, dives opum studiisque asperrima belli;
Quam Iuno fertur terris magis omnibus unam
Posthabita coluisse Samo: hic illius arma,
Hic currus fuit; hoc regnum dea gentibus esse,
Si qua fata sinant, iam tum tenditque fovetque.
Progeniem sed enim Troiano a sanguine duci
Audierat, Tyrias olim quae verteret arces;

Hinc populum late regem belloque superbum
Venturum excidio Libyae: sic volvere Parcas.
Id metuens veterisque memor Saturnia belli,
Prima quod ad Troiam pro caris gesserat Argis:—
Necdum etiam causae irarum saevique dolores
Exciderant animo; manet alta mente repostum
Iudicium Paridis spretaeque iniuria formae,
Et genus invisum, et rapti Ganymedis honores:—
His accensa super iactatos aequore toto
Troas, reliquias Danaum atque immitis Achilli,
Arcebat longe Latio, multosque per annos
Errabant acti fatis maria omnia circum.
Tantae molis erat Romanam condere gentem.
Vix e conspectu Siculae telluris in altum
Vela dabant laeti et spumas salis aere ruebant,
Cum Iuno aeternum servans sub pectore volnus
Haec secum: 'Mene incepto desistere victam,
'Nec posse Italia Teucrorum avertere regem?
'Quippe vetor fatis. Pallasne exurere classem
'Argivom atque ipsos potuit submergere ponto
'Unius ob noxam et furias Aiacis Oili?
'Ipsa, Iovis rapidum iaculata e nubibus ignem,
'Disiecitque rates evertitque aequora ventis,
'Illum expirantem transfixo pectore flammas
'Turbine corripuit scopuloque infixit acuto;
'Ast ego, quae divom incedo regina, Iovisque
'Et soror et coniunx, una cum gente tot annos
'Bella gero. Et quisquam numen Iunonis adorat
'Praeterea, aut supplex aris imponet honorem?'
Talia flammato secum dea corde volutans
Nimborum in patriam, loca feta furentibus Austris,
Aeoliam venit. Hic vasto rex Aeolus antro
Luctantes ventos tempestatesque sonoras
Imperio premit, ac vinclis et carcere frenat.
Illi indignantes magno cum murmure montis
Circum claustra fremunt; celsa sedet Aeolus arce
Sceptra tenens, mollitque animos et temperat iras:
Ni faciat, maria ac terras caelumque profundum
Quippe ferant rapidi secum verrantque per auras:
Sed Pater omnipotens speluncis abdidit atris

Hoc metuens, molemque et montes insuper altos
Imposuit, regemque dedit, qui foedere certo
Et premere et laxas sciret dare iussus habenas.
Ad quem tum Iuno supplex his vocibus usa est:
'Aeole, namque tibi divom Pater atque hominum rex
'Et mulcere dedit fluctus et tollere vento,
'Gens inimica mihi Tyrrhenum navigat aequor,
'Ilium in Italiam portans victosque Penates:
'Incute vim ventis submersasque obrue puppes,
'Aut age diversos et disiice corpora ponto.
'Sunt mihi bis septem praestanti corpore Nymphae,
'Quarum quae forma pulcherrima Deiopea,
'Conubio iungam stabili propriamque dicabo,
'Omnes ut tecum meritis pro talibus annos
'Exigat et pulchra faciat te prole parentem.'
Aeolus haec contra: 'Tuus, O regina, quid optes,
'Explorare labor; mihi iussa capessere fas est.
'Tu mihi quodcumque hoc regni, tu sceptra Iovemque
'Concilias, tu das epulis accumbere divom,
'Nimborumque facis tempestatumque potentem.'
Haec ubi dicta, cavum conversa cuspide montem
Inpulit in latus: ac venti velut agmine facto,
Qua data porta, ruunt et terras turbine perflant.
Incubuere mari, totumque a sedibus imis
Una Eurusque Notusque ruunt creberque procellis
Africus, et vastos volvont ad litora fluctus.
Insequitur clamorque virum stridorque rudentum.
Eripiunt subito nubes caelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
Intonuere poli et crebris micat ignibus aether,
Praesentemque viris intentant omnia mortem.
Extemplo Aeneae solvuntur frigore membra;
Ingemit, et duplices tendens ad sidera palmas
Talia voce refert: 'O terque quaterque beati,
'Quis ante ora patrum Troiae sub moenibus altis
'Contigit oppetere! o Danaum fortissime gentis
'Tydide, mene Iliacis occumbere campis
'Non potuisse tuaque animam hanc effundere dextra,
'Saevus ubi Aeacidae telo iacet Hector, ubi ingens
'Sarpedon, ubi tot Simois correpta sub undis

'Scuta virum galeasque et fortia corpora volvit?'
Talia iactanti stridens Aquilone procella
Velum adversa ferit, fluctusque ad sidera tollit.
Franguntur remi; tum prora avertit et undis
Dat latus; insequitur cumulo praeruptus aquae mons.
Hi summo in fluctu pendent, his unda dehiscens
Terram inter fluctus aperit; furit aestus arenis.
Tres Notus abreptas in saxa latentia torquet;
Saxa vocant Itali mediis quae in fluctibus aras,
Dorsum inmane mari summo; tres Eurus ab alto
In brevia et syrtes urguet (miserabile visu)
Inliditque vadis atque aggere cingit harenae.
Unam, quae Lycios fidumque vehebat Oronten,
Ipsius ante oculos ingens a vertice pontus
In puppim ferit: excutitur pronusque magister
Volvitur in caput; ast illam ter fluctus ibidem
Torquet agens circum, et rapidus vorat aequore vortex.
Apparent rari nantes in gurgite vasto,
Arma virum tabulaeque et Troïa gaza per undas.
Iam validam Ilionei navem, iam fortis Achati,
Et qua vectus Abas, et qua grandaevus Aletes,
Vicit hiemps; laxis laterum compagibus omnes
Accipiunt inimicum imbrem rimisque fatiscunt.
Interea magno misceri murmure pontum
Emissamque hiemem sensit Neptunus et imis
Stagna refusa vadis, graviter commotus; et alto
Prospiciens summa placidum caput extulit unda.
Disiectam Aeneae toto videt aequore classem,
Fluctibus oppressos Troas caelique ruina.
Nec latuere doli fratrem Iunonis et irae.
Eurum ad se Zephyrumque vocat, dehinc talia fatur:
'Tantane vos generis tenuit fiducia vestri?
'Iam caelum terramque meo sine numine, venti,
'Miscere, et tantas audetis tollere moles?
'Quos ego—sed motos praestat componere fluctus:
'Post mihi non simili poena commissa luctis.
'Maturate fugam, regique haec dicite vestro:
'Non illi imperium pelagi saevumque tridentem,
'Sed mihi sorte datum. Tenet ille inmania saxa,
'Vestras, Eure, domos; illa se iactet in aula

'Aeolus et clauso ventorum carcere regnet.'
Sic ait, et dicto citius tumida aequora placat,
Collectasque fugat nubes solemque reducit.
Cymothoë simul et Triton adnixus acuto
Detrudunt naves scopulo; levat ipse tridenti
Et vastas aperit syrtes et temperat aequor,
Atque rotis summas levibus perlabitur undas.
Ac veluti magno in populo cum saepe coorta est
Seditio, saevitque animis ignobile volgus,
Iamque faces et saxa volant, furor arma ministrat:
Tum pietate gravem ac meritis si forte virum quem
Conspexere, silent arrectisque auribus astant;
Ille regit dictis animos, et pectora mulcet:
Sic cunctus pelagi cecidit fragor, aequora postquam
Prospiciens genitor caeloque invectus aperto
Flectit equos curruque volans dat lora secundo.
Defessi Aeneadae quae proxima litora cursu
Contendunt petere, et Libyae vertuntur ad oras.
Est in secessu longo locus: insula portum
Efficit obiectu laterum, quibus omnis ab alto
Frangitur inque sinus scindit sese unda reductos.
Hinc atque hinc vastae rupes geminique minantur
In caelum scopuli, quorum sub vertice late
Aequora tuta silent: tum silvis scaena coruscis
Desuper horrentique atrum nemus imminet umbra;
Fronte sub adversa scopulis pendentibus antrum,
Intus aquae dulces vivoque sedilia saxo,
Nympharum domus. Hic fessas non vincula naves
Ulla tenent, unco non alligat ancora morsu.
Huc septem Aeneas collectis navibus omni
Ex numero subit; ac magno telluris amore
Egressi optata potiuntur Troes harena
Et sale tabentes artus in litore ponunt.
Ac primum silici scintillam excudit Achates
Succepitque ignem foliis atque arida circum
Nutrimenta dedit rapuitque in fomite flammam.
Tum Cererem corruptam undis Cerealiaque arma
Expediunt fessi rerum, frugesque receptas
Et torrere parant flammis et frangere saxo.
Aeneas scopulum interea conscendit et omnem

Prospectum late pelago petit, Anthea si quem
Iactatum vento videat Phrygiasque biremes,
Aut Capyn, aut celsis in puppibus arma Caici.
Navem in conspectu nullam, tres litore cervos
Prospicit errantes; hos tota armenta sequuntur
A tergo, et longum per valles pascitur agmen.
Constitit hic, arcumque manu celeresque sagittas
Corripuit, fidus quae tela gerebat Achates,
Ductoresque ipsos primum, capita alta ferentes
Cornibus arboreis, sternit; tum volgus et omnem
Miscet agens telis nemora inter frondea turbam;
Nec prius absistit, quam septem ingentia victor
Corpora fundat humi et numerum cum navibus aequet.
Hinc portum petit, et socios partitur in omnes.
Vina bonus quae deinde cadis onerarat Acestes
Litore Trinacrio dederatque abeuntibus heros,
Dividit, et dictis maerentia pectora mulcet;
'O socii, (neque enim ignari sumus ante malorum),
'O passi graviora, dabit deus his quoque finem.
'Vos et Scyllaeam rabiem penitusque sonantes
'Accestis scopulos, vos et Cyclopea saxa
'Experti: revocate animos, maestumque timorem
'Mittite; forsan et haec olim meminisse iuvabit.
'Per varios casus, per tot discrimina rerum
'Tendimus in Latium, sedes ubi fata quietas
'Ostendunt; illic fas regna resurgere Troiae.
'Durate, et vosmet rebus servate secundis.'
  Talia voce refert, curisque ingentibus aeger
Spem voltu simulat, premit altum corde dolorem.
Illi se praedae accingunt dapibusque futuris:
Tergora diripiunt costis et viscera nudant,
Pars in frusta secant veribusque trementia figunt,
Litore aëna locant alii flammasque ministrant.
Tum victu revocant vires, fusique per herbam
Inplentur veteris Bacchi pinguisque ferinae.
Postquam exempta fames epulis mensaeque remotae,
Amissos longo socios sermone requirunt
Spemque metumque inter dubii, seu vivere credant
Sive extrema pati nec iam exaudire vocatos.
Praecipue pius Aeneas nunc acris Oronti,

Nunc Amyci casum gemit et crudelia secum
Fata Lyci fortemque Gyan fortemque Cloanthum.
 Et iam finis erat, cum Iuppiter aethere summo
Despiciens mare velivolum terrasque iacentes
Litoraque et latos populos, sic vertice caeli
Constitit et Libyae defixit lumina regnis.
Atque illum tales iactantem pectore curas
Tristior et lacrimis oculos suffusa nitentes
Adloquitur Venus: 'O qui res hominumque deumque
'Aeternis regis imperiis et fulmine terres,
'Quid meus Aeneas in te committere tantum,
'Quid Troes potuere, quibus tot funera passis
'Cunctus ob Italiam terrarum clauditur orbis?
'Certe hinc Romanos olim volventibus annis,
'Hinc fore ductores revocato a sanguine Teucri,
'Qui mare, qui terras omni dicione tenerent,
'Pollicitus: quae te, genitor, sententia vertit?
'Hoc equidem occasum Troiae tristesque ruinas
'Solabar fatis contraria fata rependens;
'Nunc eadem fortuna viros tot casibus actos
'Insequitur. Quem das finem, rex magne, laborum?
'Antenor potuit mediis elapsus Achivis
'Illyricos penetrare sinus atque intima tutus
'Regna Liburnorum et fontem superare Timavi,
'Unde per ora novem vasto cum murmure montis
'It mare proruptum et pelago premit arva sonanti.
'Hic tamen ille urbem Patavi sedesque locavit
'Teucrorum, et genti nomen dedit armaque fixit
'Troïa, nunc placida compostus pace quiescit:
'Nos, tua progenies, caeli quibus adnuis arcem,
'Navibus (infandum) amissis, unius ob iram
'Prodimur atque Italis longe disiungimur oris.
'Hic pietatis honos? sic nos in sceptra reponis?'
 Olli subridens hominum sator atque deorum
Voltu, quo caelum tempestatesque serenat,
Oscula libavit natae, dehinc talia fatur:
'Parce metu, Cytherea: manent immota tuorum
'Fata tibi; cernes urbem et promissa Lavini
'Moenia, sublimemque feres ad sidera caeli
'Magnanimum Aenean; neque me sententia vertit.

'Hic tibi (fabor enim, quando haec te cura remordet,
'Longius et volvens fatorum arcana movebo)
'Bellum ingens geret Italia populosque feroces
'Contundet, moresque viris et moenia ponet,
'Tertia dum Latio regnantem viderit aestas
'Ternaque transierint Rutulis hiberna subactis.
'At puer Ascanius, cui nunc cognomen Iulo
'Additur (Ilus erat, dum res stetit Ilia regno),
'Triginta magnos volvendis mensibus orbes
'Imperio explebit, regnumque ab sede Lavini
'Transferet, et longam multa vi muniet Albam.
'Hic iam ter centum totos regnabitur annos
'Gente sub Hectorea, donec regina sacerdos
'Marte gravis geminam partu dabit Ilia prolem.
'Inde lupae fulvo nutricis tegmine laetus
'Romulus excipiet gentem, et Mavortia condet
'Moenia Romanosque suo de nomine dicet.
'His ego nec metas rerum nec tempora pono,
'Imperium sine fine dedi. Quin aspera Iuno,
'Quae mare nunc terrasque metu caelumque fatigat,
'Consilia in melius referet, mecumque fovebit
'Romanos, rerum dominos, gentemque togatam.
'Sic placitum. Veniet lustris labentibus aetas,
'Cum domus Assaraci Phthiam clarasque Mycenas
'Servitio premet ac victis dominabitur Argis.
'Nascetur pulchra Troianus origine Caesar,
'Imperium Oceano, famam qui terminet astris,
'Iulius, a magno demissum nomen Iulo.
'Hunc tu olim caelo, spoliis Orientis onustum,
'Accipies secura; vocabitur hic quoque votis.
'Aspera tum positis mitescent saecula bellis;
'Cana Fides et Vesta, Remo cum fratre Quirinus
'Iura dabunt; dirae ferro et compagibus artis
'Claudentur Belli portae; Furor impius intus
'Saeva sedens super arma et centum vinctus aënis
'Post tergum nodis fremet horridus ore cruento.'
Haec ait, et Maia genitum demittit ab alto,
Ut terrae utque novae pateant Karthaginis arces
Hospitio Teucris, ne fati nescia Dido
Finibus arceret. Volat ille per aëra magnum

Remigio alarum, ac Libyae citus astitit oris.
Et iam iussa facit, ponuntque ferocia Poeni
Corda volente deo; in primis regina quietum
Accipit in Teucros animum mentemque benignam.
At pius Aeneas, per noctem plurima volvens,
Ut primum lux alma data est, exire locosque
Explorare novos, quas vento accesserit oras,
Qui teneant, nam inculta videt, hominesne feraene,
Quaerere constituit, sociisque exacta referre.
Classem in convexo nemorum sub rupe cavata
Arboribus clausam circum atque horrentibus umbris
Occulit; ipse uno graditur comitatus Achate,
Bina manu lato crispans hastilia ferro.
Cui mater media sese tulit obvia silva,
Virginis os habitumque gerens et virginis arma,
Spartanae, vel qualis equos Threissa fatigat
Harpalyce volucremque fuga praevertitur Hebrum.
Namque umeris de more habilem suspenderat arcum
Venatrix, dederatque comam diffundere ventis,
Nuda genu nodoque sinus collecta fluentes.
Ac prior 'Heus' inquit, 'iuvenes, monstrate, mearum
'Vidistis si quam hic errantem forte sororum,
'Succinctam pharetra et maculosae tegmine lyncis,
'Aut spumantis apri cursum clamore prementem.'
Sic Venus, et Veneris contra sic filius orsus:
'Nulla tuarum audita mihi neque visa sororum,
'O—quam te memorem, virgo? namque haud tibi voltus
'Mortalis, nec vox hominem sonat; o dea certe,
'An Phoebi soror an Nympharum sanguinis una?
'Sis felix, nostrumque leves, quaecumque, laborem,
'Et, quo sub caelo tandem, quibus orbis in oris
'Iactemur, doceas; ignari hominumque locorumque
'Erramus, vento huc vastis et fluctibus acti:
'Multa tibi ante aras nostra cadet hostia dextra.'
Tum Venus: 'Haud equidem tali me dignor honore;
'Virginibus Tyriis mos est gestare pharetram,
'Purpureoque alte suras vincire cothurno.
'Punica regna vides, Tyrios et Agenoris urbem;
'Sed fines Libyci, genus intractabile bello.
'Imperium Dido Tyria regit urbe profecta,

'Germanum fugiens. Longa est iniuria, longae
'Ambages; sed summa sequar fastigia rerum.
'Huic coniunx Sychaeus erat, ditissimus agri
'Phoenicum, et magno miserae dilectus amore,
'Cui pater intactam dederat primisque iugarat
'Ominibus. Sed regna Tyri germanus habebat
'Pygmalion, scelere ante alios inmanior omnes.
'Quos inter medius venit furor. Ille Sychaeum
'Impius ante aras atque auri caecus amore
'Clam ferro incautum superat, securus amorum
'Germanae; factumque diu celavit, et aegram
'Multa malus simulans vana spe lusit amantem.
'Ipsa sed in somnis inhumati venit imago
'Coniugis, ora modis attollens pallida miris
'Crudeles aras traiectaque pectora ferro
'Nudavit, caecumque domus scelus omne retexit.
'Tum celerare fugam patriaque excedere suadet,
'Auxiliumque viae veteris tellure recludit
'Thesauros, ignotum argenti pondus et auri.
'His commota fugam Dido sociosque parabat.
'Conveniunt, quibus aut odium crudele tyranni
'Aut metus acer erat; naves, quae forte paratae,
'Corripiunt onerantque auro. Portantur avari
'Pygmalionis opes pelago; dux femina facti.
'Devenere locos, ubi nunc ingentia cernes
'Moenia surgentemque novae Karthaginis arcem,
'Mercatique solum, facti de nomine Byrsam,
'Taurino quantum possent circumdare tergo.
'Sed vos qui tandem quibus aut venistis ab oris,
'Quove tenetis iter?' Quaerenti talibus ille
Suspirans imoque trahens a pectore vocem:
'O dea, si prima repetens ab origine pergam,
'Et vacet annales nostrorum audire laborum,
'Ante diem clauso componat Vesper Olympo.
'Nos Troia antiqua, si vestras forte per aures
'Troiae nomen iit, diversa per aequora vectos
'Forte sua Libycis tempestas adpulit oris.
'Sum pius Aeneas, raptos qui ex hoste Penates
'Classe veho mecum, fama super aethera notus.
'Italiam quaero patriam et genus ab Iove summo.

'Bis denis Phrygium conscendi navibus aequor,
'Matre dea monstrante viam, data fata secutus;
'Vix septem convolsae undis Euroque supersunt.
'Ipse ignotus, egens, Libyae deserta peragro,
'Europa atque Asia pulsus.' Nec plura querentem
Passa Venus medio sic interfata dolore est:
'Quisquis es, haud, credo, invisus caelestibus auras
'Vitales carpis, Tyriam qui adveneris urbem.
'Perge modo atque hinc te reginae ad limina perfer.
'Namque tibi reduces socios classemque relatam
'Nuntio et in tutum versis Aquilonibus actam,
'Ni frustra augurium vani docuere parentes.
'Aspice bis senos laetantes agmine cycnos,
'Aetheria quos lapsa plaga Iovis ales aperto
'Turbabat caelo; nunc terras ordine longo
'Aut capere aut captas iam despectare videntur:
'Ut reduces illi ludunt stridentibus alis
'Et coetu cinxere polum cantusque dedere,
'Haud aliter puppesque tuae pubesque tuorum
'Aut portum tenet aut pleno subit ostia velo.
'Perge modo et, qua te ducit via, dirige gressum.'
Dixit, et avertens rosea cervice refulsit,
Ambrosiaeque comae divinum vertice odorem
Spiravere; pedes vestis defluxit ad imos:
Et vera incessu patuit dea. Ille ubi matrem
Adgnovit, tali fugientem est voce secutus:
'Quid natum totiens, crudelis tu quoque, falsis
'Ludis imaginibus? cur dextrae iungere dextram
'Non datur, ac veras audire et reddere voces?'
Talibus incusat, gressumque ad moenia tendit.
At Venus obscuro gradientes aëre sepsit,
Et multo nebulae circum dea fudit amictu,
Cernere ne quis eos neu quis contingere posset,
Molirive moram aut veniendi poscere causas.
Ipsa Paphum sublimis abit, sedesque revisit
Laeta suas, ubi templum illi, centumque Sabaeo
Ture calent arae sertisque recentibus halant.
Corripuere viam interea, qua semita monstrat:
Iamque ascendebant collem, qui plurimus urbi
Imminet adversasque aspectat desuper arces.

Miratur molem Aeneas, magalia quondam,
Miratur portas strepitumque et strata viarum.
Instant ardentes Tyrii, pars ducere muros
Molirique arcem et manibus subvolvere saxa,
Pars optare locum tecto et concludere sulco.
Iura magistratusque legunt sanctumque senatum.
Hic portus alii effodiunt; hinc lata theatris
Fundamenta petunt alii, inmanesque columnas
Rupibus excidunt, scaenis decora alta futuris:
Qualis apes aestate nova per florea rura
Exercet sub sole labor, cum gentis adultos
Educunt fetus, aut cum liquentia mella
Stipant, et dulci distendunt nectare cellas,
Aut onera accipiunt venientum, aut agmine facto
Ignavum fucos pecus a praesepibus arcent;
Fervet opus, redolentque thymo fragrantia mella.
'O fortunati, quorum iam moenia surgunt!'
Aeneas ait, et fastigia suspicit urbis.
Infert se saeptus nebula (mirabile dictu)
Per medios miscetque viris, neque cernitur ulli.
Lucus in urbe fuit media, laetissimus umbrae,
Quo primum iactati undis et turbine Poeni
Effodere loco signum, quod regia Iuno
Monstrarat, caput acris equi: sic nam fore bello
Egregiam et facilem victu per saecula gentem.
Hic templum Iunoni ingens Sidonia Dido
Condebat, donis opulentum et numine divae,
Aerea cui gradibus surgebant limina nexaeque
Aere trabes, foribus cardo stridebat aënis.
Hoc primum in luco nova res oblata timorem
Leniit; hic primum Aeneas sperare salutem
Ausus et adflictis melius confidere rebus.
Namque sub ingenti lustrat dum singula templo
Reginam opperiens, dum, quae fortuna sit urbi,
Artificumque manus inter se operumque laborem
Miratur, videt Iliacas ex ordine pugnas
Bellaque iam fama totum volgata per orbem,
Atridas Priamumque et saevom ambobus Achillem.
Constitit, et lacrimans 'Quis iam locus,' inquit, 'Achate,
'Quae regio in terris nostri non plena laboris?

'En Priamus! Sunt hic etiam sua praemia laudi;
'Sunt lacrimae rerum et mentem mortalia tangunt.
'Solve metus; feret haec aliquam tibi fama salutem.'
Sic ait, atque animum pictura pascit inani
Multa gemens, largoque umectat flumine voltum.
Namque videbat, uti bellantes Pergama circum
Hac fugerent Graii, premeret Troiana iuventus;
Hac Phryges, instaret curru cristatus Achilles.
Nec procul hinc Rhesi niveis tentoria velis
Adgnoscit lacrimans, primo quae prodita somno
Tydides multa vastabat caede cruentus,
Ardentesque avertit equos in castra, priusquam
Pabula gustassent Troiae Xanthumque bibissent.
Parte alia fugiens amissis Troilus armis,
Infelix puer atque inpar congressus Achilli,
Fertur equis curruque haeret resupinus inani,
Lora tenens tamen; huic cervixque comaeque trahuntur
Per terram, et versa pulvis inscribitur hasta.
Interea ad templum non aequae Palladis ibant
Crinibus Iliades passis peplumque ferebant,
Suppliciter tristes et tunsae pectora palmis:
Diva solo fixos oculos aversa tenebat.
Ter circum Iliacos raptaverat Hectora muros
Exanimumque auro corpus vendebat Achilles.
Tum vero ingentem gemitum dat pectore ab imo,
Ut spolia, ut currus, utque ipsum corpus amici
Tendentemque manus Priamum conspexit inermes.
Se quoque principibus permixtum adgnovit Achivis,
Eoasque acies et nigri Memnonis arma.
Ducit Amazonidum lunatis agmina peltis
Penthesilea furens, mediisque in millibus ardet,
Aurea subnectens exsertae cingula mammae,
Bellatrix, audetque viris concurrere virgo.
Haec dum Dardanio Aeneae miranda videntur,
Dum stupet obtutuque haeret defixus in uno,
Regina ad templum, forma pulcherrima Dido,
Incessit magna iuvenum stipante caterva.
Qualis in Eurotae ripis aut per iuga Cynthi
Exercet Diana choros, quam mille secutae
Hinc atque hinc glomerantur Oreades; illa pharetram

Fert umero, gradiensque deas supereminet omnes;
Latonae tacitum pertemptant gaudia pectus:
Talis erat Dido, talem se laeta ferebat
Per medios, instans operi regnisque futuris.
Tum foribus divae, media testudine templi,
Saepta armis, solioque alte subnixa resedit.
Iura dabat legesque viris, operumque laborem
Partibus aequabat iustis aut sorte trahebat;
Cum subito Aeneas concursu accedere magno
Anthea Sergestumque videt fortemque Cloanthum,
Teucrorumque alios, ater quos aequore turbo
Dispulerat penitusque alias avexerat oras.
Obstupuit simul ipse, simul percussus Achates
Laetitiaque metuque: avidi coniungere dextras
Ardebant, sed res animos incognita turbat.
Dissimulant et nube cava speculantur amicti,
Quae fortuna viris, classem quo litore linquant,
Quid veniant: cunctis nam lecti navibus ibant
Orantes veniam, et templum clamore petebant.
  Postquam introgressi et coram data copia fandi,
Maximus Ilioneus placido sic pectore coepit:
'O regina, novam cui condere Iuppiter urbem
'Iustitiaque dedit gentes frenare superbas,
'Troes te miseri, ventis maria omnia vecti,
'Oramus: prohibe infandos a navibus ignes,
'Parce pio generi, et propius res aspice nostras.
'Non nos aut ferro Libycos populare penates
'Venimus aut raptas ad litora vertere praedas;
'Non ea vis animo nec tanta superbia victis.
'Est locus, Hesperiam Graii cognomine dicunt,
'Terra antiqua, potens armis atque ubere glaebae;
'Oenotri coluere viri; nunc fama minores
'Italiam dixisse ducis de nomine gentem;
'Hic cursus fuit,
'Cum subito adsurgens fluctu nimbosus Orion
'In vada caeca tulit, penitusque procacibus Austris
'Perque undas superante salo perque invia saxa
'Dispulit: huc pauci vestris adnavimus oris.
'Quod genus hoc hominum? quaeve hunc tam barbara morem

'Permittit patria? hospitio prohibemur harenae;
'Bella cient, primaque vetant consistere terra.
'Si genus humanum et mortalia temnitis arma,
'At sperate deos memores fandi atque nefandi.
'Rex erat Aeneas nobis, quo iustior alter
'Nec pietate fuit nec bello maior et armis:
'Quem si fata virum servant, si vescitur aura
'Aetheria neque adhuc crudelibus occubat umbris,
'Non metus: officio nec te certasse priorem
'Paeniteat: sunt et Siculis regionibus urbes
'Armaque, Troianoque a sanguine clarus Acestes.
'Quassatam ventis liceat subducere classem
'Et silvis aptare trabes et stringere remos,
'Si datur Italiam sociis et rege recepto
'Tendere, ut Italiam laeti Latiumque petamus;
'Sin absumpta salus, et te, pater optime Teucrum,
'Pontus habet Libyae nec spes iam restat Iuli,
'At freta Sicaniae saltem sedesque paratas,
'Unde huc advecti, regemque petamus Acesten.'
Talibus Ilioneus; cuncti simul ore fremebant
Dardanidae.
  Tum breviter Dido voltum demissa profatur:
'Solvite corde metum, Teucri, secludite curas.
'Res dura et regni novitas me talia cogunt
'Moliri et late fines custode tueri.
'Quis genus Aeneadum, quis Troiae nesciat urbem
'Virtutesque virosque aut tanti incendia belli?
'Non obtusa adeo gestamus pectora Poeni,
'Nec tam aversus equos Tyria Sol iungit ab urbe.
'Seu vos Hesperiam magnam Saturniaque arva
'Sive Erycis fines regemque optatis Acesten,
'Auxilio tutos dimittam opibusque iuvabo.
'Voltis et his mecum pariter considere regnis?
'Urbem quam statuo, vestra est; subducite naves;
'Tros Tyriusque mihi nullo discrimine agetur.
'Atque utinam rex ipse Noto compulsus eodem
'Adforet Aeneas! equidem per litora certos
'Dimittam et Libyae lustrare extrema iubebo,
'Si quibus eiectus silvis aut urbibus errat.'
  His animum arrecti dictis et fortis Achates

Et pater Aeneas iamdudum erumpere nubem
Ardebant. Prior Aenean compellat Achates:
'Nate dea, quae nunc animo sententia surgit?
'Omnia tuta vides, classem sociosque receptos.
'Unus abest, medio in fluctu quem vidimus ipsi
'Submersum; dictis respondent cetera matris.'
Vix ea fatus erat, cum circumfusa repente
Scindit se nubes et in aethera purgat apertum.
Restitit Aeneas claraque in luce refulsit
Os umerosque deo similis; namque ipsa decoram
Caesariem nato genetrix lumenque iuventae
Purpureum et laetos oculis adflarat honores:
Quale manus addunt ebori decus, aut ubi flavo
Argentum Pariusve lapis circumdatur auro.
Tum sic reginam adloquitur cunctisque repente
Inprovisus ait: 'Coram, quem quaeritis, adsum
'Troius Aeneas, Libycis ereptus ab undis.
'O sola infandos Troiae miserata labores,
'Quae nos, reliquias Danaum, terraeque marisque
'Omnibus exhaustos iam casibus, omnium egenos
'Urbe domo socias, grates persolvere dignas
'Non opis est nostrae, Dido, nec quidquid ubique est
'Gentis Dardaniae, magnum quae sparsa per orbem.
'Di tibi, si qua pios respectant numina, si quid
'Usquam iustitia est et mens sibi conscia recti,
'Praemia digna ferant. Quae te tam laeta tulerunt
'Saecula? qui tanti talem genuere parentes?
'In freta dum fluvii current, dum montibus umbrae
'Lustrabunt convexa, polus dum sidera pascet,
'Semper honos nomenque tuum laudesque manebunt,
'Quae me cumque vocant terrae.' Sic fatus amicum
Ilionea petit dextra, laevaque Serestum,
Post alios, fortemque Gyan fortemque Cloanthum.
  Obstupuit primo aspectu Sidonia Dido,
Casu deinde viri tanto, et sic ore locuta est:
'Quis te, nate dea, per tanta pericula casus
'Insequitur? quae vis immanibus applicat oris?
'Tune ille Aeneas, quem Dardanio Anchisae
'Alma Venus Phrygii genuit Simoentis ad undam?
'Atque equidem Teucrum memini Sidona venire

'Finibus expulsum patriis, nova regna petentem
'Auxilio Beli; genitor tum Belus opimam
'Vastabat Cyprum et victor ditione tenebat.
'Tempore iam ex illo casus mihi cognitus urbis
'Troianae nomenque tuum regesque Pelasgi.
'Ipse hostis Teucros insigni laude ferebat,
'Seque ortum antiqua Teucrorum a stirpe volebat.
'Quare agite o tectis, iuvenes, succedite nostris.
'Me quoque per multos similis fortuna labores
'Iactatam hac demum voluit consistere terra:
'Non ignara mali miseris succurrere disco.'
Sic memorat; simul Aenean in regia ducit
Tecta, simul divom templis indicit honorem.
Nec minus interea sociis ad litora mittit
Viginti tauros, magnorum horrentia centum
Terga suum, pingues centum cum matribus agnos,
Munera laetitiamque dii.
At domus interior regali splendida luxu
Instruitur, mediisque parant convivia tectis:
Arte laboratae vestes ostroque superbo,
Ingens argentum mensis, caelataque in auro
Fortia facta patrum, series longissima rerum
Per tot ducta viros antiqua ab origine gentis.
  Aeneas (neque enim patrius consistere mentem
Passus amor) rapidum ad naves praemittit Achaten,
Ascanio ferat haec, ipsumque ad moenia ducat;
Omnis in Ascanio cari stat cura parentis.
Munera praeterea Iliacis erepta ruinis
Ferre iubet, pallam signis auroque rigentem
Et circumtextum croceo velamen acantho,
Ornatus Argivae Helenae, quos illa Mycenis,
Pergama cum peteret inconcessosque hymenaeos,
Extulerat, matris Ledae mirabile donum;
Praeterea sceptrum, Ilione quod gesserat olim,
Maxima natarum Priami, colloque monile
Bacatum et duplicem gemmis auroque coronam.
Haec celerans iter ad naves tendebat Achates.
  At Cytherea novas artes, nova pectore versat
Consilia, ut faciem mutatus et ora Cupido
Pro dulci Ascanio veniat, donisque furentem

Incendat reginam atque ossibus implicet ignem.
Quippe domum timet ambiguam Tyriosque bilingues;
Urit atrox Iuno, et sub noctem cura recursat.
Ergo his aligerum dictis affatur Amorem:
'Nate, meae vires, mea magna potentia solus,
'Nate, Patris summi qui tela Typhoia temnis,
'Ad te confugio et supplex tua numina posco.
'Frater ut Aeneas pelago tuus omnia circum
'Litora iactetur odiis Iunonis acerbae,
'Nota tibi, et nostro doluisti saepe dolore.
'Nunc Phoenissa tenet Dido blandisque moratur
'Vocibus; et vereor, quo se Iunonia vertant
'Hospitia; haud tanto cessabit cardine rerum.
'Quocirca capere ante dolis et cingere flamma
'Reginam meditor, ne quo se numine mutet,
'Sed magno Aeneae mecum teneatur amore.
'Qua facere id possis, nostram nunc accipe mentem.
'Regius accitu cari genitoris ad urbem
'Sidoniam puer ire parat, mea maxima cura,
'Dona ferens pelago et flammis restantia Troiae;
'Hunc ego sopitum somno super alta Cythera
'Aut super Idalium sacrata sede recondam,
'Ne qua scire dolos mediusve occurrere possit.
'Tu faciem illius noctem non amplius unam
'Falle dolo et notos pueri puer indue vultus,
'Ut, cum te gremio accipiet laetissima Dido
'Regales inter mensas laticemque Lyaeum,
'Cum dabit amplexus atque oscula dulcia figet,
'Occultum inspires ignem fallasque veneno.'
Paret Amor dictis carae genetricis, et alas
Exuit et gressu gaudens incedit Iuli.
At Venus Ascanio placidam per membra quietem
Inrigat, et fotum gremio dea tollit in altos
Idaliae lucos, ubi mollis amaracus illum
Floribus et dulci adspirans complectitur umbra.
Iamque ibat dicto parens et dona Cupido
Regia portabat Tyriis duce laetus Achate.
Cum venit, aulaeis iam se regina superbis
Aurea composuit sponda mediamque locavit;
Iam pater Aeneas et iam Troiana iuventus

Conveniunt, stratoque super discumbitur ostro.
Dant manibus famuli lymphas, Cereremque canistris
Expediunt, tonsisque ferunt mantelia villis.
Quinquaginta intus famulae, quibus ordine longam
Cura penum struere et flammis adolere penates;
Centum aliae totidemque pares aetate ministri,
Qui dapibus mensas onerent et pocula ponant.
Nec non et Tyrii per limina laeta frequentes
Convenere, toris iussi discumbere pictis.
Mirantur dona Aeneae, mirantur Iulum
Flagrantesque dei vultus simulataque verba
Pallamque et pictum croceo velamen acantho.
Praecipue infelix, pesti devota futurae,
Expleri mentem nequit ardescitque tuendo
Phoenissa, et pariter puero donisque movetur.
Ille ubi complexu Aeneae colloque pependit
Et magnum falsi implevit genitoris amorem,
Reginam petit. Haec oculis, haec pectore toto
Haeret et interdum gremio fovet, inscia Dido,
Insidat quantus miserae deus. At memor ille
Matris Acidaliae paulatim abolere Sychaeum
Incipit, et vivo tentat praevertere amore
Iam pridem resides animos desuetaque corda.
 Postquam prima quies epulis, mensaeque remotae,
Crateras magnos statuunt et vina coronant.
It strepitus tectis vocemque per ampla volutant
Atria; dependent lychni laquearibus aureis
Incensi, et noctem flammis funalia vincunt.
Hic regina gravem gemmis auroque poposcit
Implevitque mero pateram, quam Belus et omnes
A Belo soliti; tum facta silentia tectis:
'Iuppiter, hospitibus nam te dare iura loquuntur,
'Hunc laetum Tyriisque diem Troiaque profectis
'Esse velis, nostrosque huius meminisse minores.
'Adsit laetitiae Bacchus dator et bona Iuno;
'Et vos o coetum, Tyrii, celebrate faventes.'
Dixit, et in mensam laticum libavit honorem,
Primaque libato summo tenus attigit ore;
Tum Bitiae dedit increpitans; ille impiger hausit
Spumantem pateram et pleno se proluit auro;

Post alii proceres. Cithara crinitus Iopas
Personat aurata, docuit quem maximus Atlas.
Hic canit errantem lunam solisque labores,
Unde hominum genus et pecudes, unde imber et ignes,
Arcturum pluviasque Hyadas geminosque Triones,
Quid tantum Oceano properent se tinguere soles
Hiberni, vel quae tardis mora noctibus obstet.
Ingeminant plausu Tyrii, Troesque sequuntur.
Nec non et vario noctem sermone trahebat
Infelix Dido, longumque bibebat amorem,
Multa super Priamo rogitans, super Hectore multa;
Nunc, quibus Aurorae venisset filius armis,
Nunc, quales Diomedis equi, nunc, quantus Achilles.
'Immo age, et a prima, dic, hospes, origine nobis
'Insidias' inquit 'Danaum casusque tuorum
'Erroresque tuos. Nam te iam septima portat
'Omnibus errantem terris et fluctibus aestas'

NOTES

The first four lines which are printed in italics occur in a few MSS., and may be translated as follows :—

'I am he, who once tuned my song on the slender reed, and leaving the woodland constrained the neighbouring fields to serve the husbandman, though greedy of gain—a task pleasing to farmers: but now I sing the dread arms of Mars and the man, &c.'; i.e., I once made pastoral poetry (Eclogues), then leaving that I next sang the fields (Georgics), now an Epic of war (Aeneid).

But the lines are clearly not genuine. They are in no good MS. and have only been restored from Servius, who quotes them.

Ovid, Martial and Persius all quote 'Arma virumque' as the beginning of the Aeneid. G. suggests that Vergil wrote them and sent them to a friend, without meaning them to be part of the book: and this would explain Servius' story that Tucca and Varius, the scholars whom Augustus ordered to edit the Aeneid after Vergil's death, rejected the lines. Anyhow we cannot accept them.

[1—11. *Exordium.*]

1. Observe the emphasis in the first sentence on the leading points of the poem. *Arma* : a war-epic : *virum*, the hero Aeneas : *Italiam*, the national poem glorifying his beloved land : *fato*, the destiny of the people : *Romae*, the capital and centre of all.

primus, 'first'. The commentators are exercised because (242) Antenor is said to have settled previously at Padua. But (1) Antenor is insignificant: (2) Padua is in Cisalpine Gaul, not Italy, as the Romans named it.

2. *fato profugus*, together, 'by fate exiled'.

Lavinaque, i.e. Latin, from Lavinium, old town in Latium, 8 miles from the sea. [*Laviniaque*, other reading, is the commoner form of the adj. and can be scanned by slurring the *i* into a kind of y-sound, like *pārĭĕtĕ*, *ābĭĕtĕ*, but such a license is unlikely so early in the poem.]

3. Observe *ille* grammatically superfluous but vivid and emphatic: 'much wayworn *he* by land and sea &c'. So VII. 805, Camilla Bellatrix, non *illa* colo, &c. XI. 492, campoque potitus aperto aut *ille* in pastus armentaque tendit equarum.

iactatus, properly of buffetings by sea, used by rather a stretch with *terris*: a sort of *zeugma* as it is called.

4. *superum*, [old form of gen. cf. *deum*, *Danaum*, *Aeneadum*, *caelicolum*, &c.] 'the gods': though Aeneas' enemy is chiefly Iuno, all the gods are interested in his wanderings.

5. 'Much stricken too in war, till he should build him a city, &c.' *Dum* expresses a purpose always with the subjunctive: though here it is quite as much the purpose of fate as the purpose of Aeneas that the poet means. The full sense is 'enduring till the time should come when, &c.'

6. *Latinum...Albani...Romae:* we are told (265) Aeneas should reign 3 years over Latium, then Ascanius his son should reign in Lavinium 30 years, and after that transfer the seat to Alba (a few miles S.E. of Rome). There the kingdom should last 300 years, when Romulus should be born.

Observe that the first passage ends emphatically with *Romae*. See 33.

8. *quo numine laeso*, 'for majesty how outraged', i.e. 'for what outrage to her majesty'. So *qui*, *quis*, *aliquis* are used poetically for an adverb, I. 181, Anthea si *quem*...videat, i.e. if he can see Antheus *anywhere*': II. 81, fando *aliquod* si forte...nomen, 'if the name *at all* has come'. Pap. quotes aptly Cic. *Rep.* I. 36: A Iove incipiendum putat Quo Iove? i.e. 'why from Jove?'

9. *volvere*, 'traverse' by an obvious metaphor.

10. *pietate*, 'goodness': the regular epithet of Aeneas in the poem is *pius*: he is represented as the man who to his father and people and gods fulfils all righteousness.

11. *impello* is used by V. with inf. like many other verbs (*hortor*, *oro*, *luctor*, *ardeo*, *suadeo*, *&c.*) which in prose naturally have *ut* with subj.

'In heavenly hearts can such wrath dwell?' a characteristic touch of the poet's gentle nature: with an undertone of sadness too, as though violence and passions are to be looked for on earth.

[12—33. Iuno protectress of Carthage, mindful of the prophecy that a Trojan race should destroy the African city, and wrathful for other reasons, prevented long the wanderers from landing in Italy.]

12. *Tyrii*; Carthage being a Phoenician colony, and Tyre being one of the leading original Phoenician towns. So *Sidonian* and *Phoenician* are used for Carthaginian.

13. *contra*, 'facing': i.e. on opposite shores of the great sea. No doubt the long rivalry of the two is also in the poet's mind.

14. *studiisque asperrima belli*, 'hardened in war's rough arts'.

studia are properly 'interests', what you are 'busy' with.

opum, gen. of respect, especially common with words of *plenty*, *abounding* (plenus, dives, abundans).

16. *Samo:* at Samos (island off Asiatic coast of Archipelago) Iuno

(Here) was supposed to have been born and grown up: and there was a great temple in her honour.

Samo: hic, observe the hiatus: common at the caesura and in arsis (stress of the foot, i.e. the first syllable of the dactyl or spondee).

17. 'That here should be the empire of the world...is even now her aim and endeavour': *tendit* and *fovet* describe a purpose cherished and carried out, and are so used (by a stretch of grammar such as is common in Vergil) with acc. and inf. as though the word were *volt* or *optat*.

So *paro* VII. 429, armari pubem...para: *propero* VII. 57, adiungi generum properabat.

19. *sed enim*, 'yet indeed', 'however' (like ἀλλὰ γάρ). So II. 164 where it comes later in the sentence: impius ex quo Tydides *sed enim &c.* VI. 28, magnum reginae *sed enim* miseratus amorem.

20. 'One day destined to raze the Tyrian fortress'; *verto*, variation for *everto*.

21. *late regem*, together, 'of wide rule'. Comm. quote *late tyrannus*, Hor. *Od.* III. 17. 9.

22. *excidio*, dat. of end or purpose, like *auxilio venire*, *subsidio*, *praesidi*, *&c.*

Libyae, 'of Africa': the more extensive word poetically for the kingdom of Carthage. [C. takes *Libyae* dat.: possible but needless.]

volvere Parcas, 'the course of Fate' [Parcae are the Fates]. The metaphor is perhaps a wheel, or a scroll.

23. *Saturnia*, Iuno, like Iuppiter, Neptune, Pluto, &c., was sprung from Saturn the father of the older gods.

24. *prima*, 'of old' as often in V. The 'ancient war' was the Trojan war of course.

26. *manet...repostum*, 'stored deep in her heart'.

27. The 'Judgment of Paris' refers to the well-known Greek tale that Strife threw a golden apple in among the feasting gods as a prize for the fairest: that Here (Iuno), Aphrodite (Venus), and Pallas (Minerva) all claimed it; and that the Trojan prince Paris was made judge, and assigned the prize to Venus. So Iuno resented the judgment and 'her slighted beauty's wrong'.

28. *genus invisum*, 'the hated race', because Dardanus the Trojan ancestor was son of Jove by Electra: *rapti Ganymedis honores*, 'the honours of the stolen Ganymede', because the beautiful Trojan boy Ganymede was carried off by the eagle to Olympus to be Jove's cup-bearer.

In both cases therefore it is jealousy which animates Iuno.

29. *his accensa super*; 'with these things inflamed yet more', (*super* adverbial as often) picking up the interrupted sentence which began *id metuens veterisque memor*.

30. *reliquias Danaum atque immitis Achilli*, 'saved from the Greeks and cruel Achilles' (lit. 'remnants of', i.e. 'left by': the subjective gen. as it is called).

Danaum (observe old form of gen., see 4), one of the many names of the Greeks: others are *Grai*, *Achivi*, *Argivi*.

Achilli, irregular form of the gen. So V. uses Ulixi, Oili.

31. *multos:* it was *seven* years: *iam septima portat...aestas*, I. 755. *septima post Troiae excidium vertitur aestas*, v. 626.

33. 'So vast a work it was to found the race of Rome': the keynote of the Aeneid (the destiny of Rome) struck at the close of the Exordium or opening passage, just as the first passage of the poet-philosopher Lucretius ends with the bitter and powerful line, *Tantum religio potuit suadere malorum.*

molis, possessive gen. like *sapientiae est*, *virtutis est*, 'it belongs to', 'is a part of', 'requires'. The word means 'mass', 'weight' and so is used (like *molior*, see 414) of 'effort'.

[34—49. The Trojan fleet leaves Sicily. Iuno nursing her wrath exclaims 'shall the other gods defeat their foes and I the wife of Jove be baffled?']

34. The poet avoids preface and plunges into the midst of the events. The foregoing events from the sack of Troy to the voyage from Sicily are told by Aeneas in books II. and III. *Siculus*, 'Sicilian': see note on 557.

35. *ruebant*, 'were ploughing'. In 85 the word is used of 'upheaving' water with wind: XI. 211, of 'raking' or 'sweeping' bones and ashes from the pyre: *G.* I. 105, of 'levelling' ridges: the general idea seems to be nothing more precise than 'violent movement'.

37. *mene...desistere*, cf. 97, 'I to leave my purpose baffled!' The inf. of indignant exclamation. So in English we say 'to think that' and in Greek σοῦ τὸ μὴ φράσαι '(The idea of) your not telling me!'

38. *Teucri*, 'Trojans' from Teucer, mythical first king of Troy, son of Trojan river Scamander and a nymph.

39. *quippe vetor fatis*, 'doubtless the fates forbid me'. *quippe* like so many particles of *affirmation* can easily be ironical, as here.

40. The most complete version of this story (which varies much) is that Aiax loved Cassandra and tried to drag her off from the temple of Minerva (II. 404). The goddess was angry, and wrecked the Greek fleet on their return at Caphereus in Euboea, and slew Aiax. Homer's story is rather different, and makes Poseidon slay the offender.

ipsos, the *men*, opposed to the ships.

41. *furias*, 'frenzy': for impious boldness was regarded as a kind of madness. *Oili*, 'son of Oileus': for form see '*Achilli*', 30.

42. *ipsa*, 'herself', because it was Iuppiter who properly handled the bolts, and she was usurping.

44—5. Notice the force: 'Gasping out fire from his pierced breast, she caught up in the whirlwind and impaled on a point of rock'.

46. *incedo*, 'who step forth queen of gods', describing the majestic gait of the goddess: a peculiarly Latin and dignified word. So 405, vera *incessu* patuit dea: and 497.

49. *praeterea*, 'any more': so Eurydice, *Georg.* IV. 500, neque illum *praeterea* vidit.

imponet, the fut., is rather odd after the pres.: but it is the best-supported reading.

honorem, 'homage', i.e. 'sacrifice'. *honos* is a favourite word of Vergil, and is used for a great variety of things: hymn, funeral, reward, beauty, leaves, sacrifice, &c.

[50—75. She goes to Aeolus the Wind-god who keeps the winds prisoned in their cavern, and asks his aid, promising the nymph Deiopeia as his reward.]

52. *Aeolia* is Lipari, volcanic island to the N. of Sicily. 'The mighty rumbling of the mountain' (55) common in a volcanic country, might naturally give rise to such myths.

53. 'struggling winds and roaring hurricanes'. Observe the fine-sounding lines 53, 55, 56.

58—9. 'Else surely would they whirl off sea and land in their wild course'. In prose we should have here *ni faceret...ferrent*, because it is a *present condition where the supposition is excluded by the facts* [he does it: *if he did not do it*, they would bear]. The pres. subj. *faciat* treats the question as still open, and in poetry is found for the other.

61. *molem et montes*, 'the mass of mighty rocks', the two qualities given in two substantives instead of one, what is called *hendiadys* (ἓν διὰ δυοῖν, 'one by means of two'.]

62. *foedere certo*, 'by sure charter', *foedus*, Vergilian for 'law', 'condition'.

63. *premere*, 'tighten', *laxas dare*, 'loosen'. V. is rather fond of this periphrasis with *dare:* so III. 69, *placataque* venti *dant* maria: IX. 323, haec ego *vasta dabo.*

qui sciret, subj. of purpose, common with *qui:* the purpose here is the purpose of Iuppiter who appoints him.

65. *namque ;* the reason put first, then the request, *incute vim* 69.

66. *dedit*, 'has allowed', so 79, with inf.: common in poetry. The verb follows the construction of verbs of permitting, *sino*, *permitto*, *licet.*

67. *Tyrrhenum*, Greek name for 'Tuscan' sea, i.e. between Sicily and Italy.

68. *Penates* are the whole of the powers who preside over the household, whether any of the greater gods specially so worshipped, or sacred images or relics.

69. *submersas obrue*, 'sink and whelm', accumulated expression in Vergil's manner: cf. *conversa tulere*, *fixum sedet*, *sublapsa referri*, *deceptam morte fefellit*, *&c.*

incute vim, 'stir to fury' 'lash to fury', (C.).

73. Usually scanned cōnūbiō, the i being slurred into a y-sound (cf. ārietĕ, pārietĕ, see note on 2): but Mr Munro, on Lucr. III. 776 gives reasons for believing it is cōnŭbĭō, the ū only being long in arsis or the stress of the foot, as per conūbia nostra, IV. 316.

[76—80. Aeolus assents.]

76. *explorare quid optes*, 'to search out thy will': the only task of the royal goddess is to interpret her own desires. This is the most natural meaning. *Quid optes* may also be taken *deliberative*, 'to search out *what to wish for*' [so C. in trans. but differently in notes]: but the other is more simple and natural.

78. *quodcunque* is only the modesty of courteous speech.

79. *concilio*, properly of persons, here extended to *regnum* and *sceptra.* 'This poor realm and my sceptre and the goodwill of Iove thou winnest me'.

80. gen. after *potens*, like Hor. Diva potens Cypri.

[81—123. Aeolus raises a storm: Aeneas in terror laments: the fleet is scattered, some founder, some are wrecked.]

82. *inpulit montem in latus*, 'struck against the mountain's side', a poetic variation for the obvious *montis latus* which we should have in prose. So 115, *unam* [navem] *in puppim ferit*.

Observe the rhythm also, suggesting the shock of the sudden impatient blow.

84. *incubuere*, the common perfect of rapid action, 'they press upon the sea'; so *intonuere* 90.

85. *Eurus...Notus...Africus*, 'the E. and W. and squally South'. The two first names of the winds are Greek: *Africus* is the natural Latin name of the S. wind blowing from the coast of Africa.

86. *volvont*, for *volvunt*: uu (v being written as u) was a combination usually objected to in classical times.

89. *incubat*, 'broods'.

90. *poli*, poetic plural: 'the heavens'.

92. *frigore*, 'shuddering fear': *frigus*, properly 'shuddering', then 'cold': same stem as Greek φρίσσω, and ῥῖγος.

94. *refert*, 'utters', as 208: with no notion of answering.

95. *quis*, other form of dat. for *quibus*.

96. *oppetere*, properly 'meet' like *obire*, i.e. 'death': so simply (also like *obeo*) used absolutely for 'fall', 'die'.

97. *Tydides*, Diomedes son of Tydeus, a famous Greek who fought Aeneas, and would have slain him but for the aid of Venus his mother.

mene...non potuisse, 37.

99. *iacet*, 'fell' historic present: ('lies low' for 'was laid low'). It is better to take *iacet* so, and *volvit* perf. than to suppose (as is also possible) Aeneas thinking of them as still lying there. See note on 100.

Aeacidae, Achilles son of Peleus, son of Aeacus.

Hector, son of Priam, the great Trojan hero of the Iliad.

100. *Sarpedon*, prince of the Lycians, ally of Troy, slain by Achilles' friend Patroclus. His body was taken home by his comrades, according to Homer, but if *iacet* means 'fell' there is no difficulty.

Simois, one of the famed rivers of the Troad.

102. *iactanti* (lit. of violent utterance), 'bewailed': the dat. is used naturally because he is the person affected.

Aquilone, 'north-wind': the abl. is instr.

103. *velum adversa ferit*, 'strikes the sail in front', poet. variation for *adversum*: logically the adj. may be used of either.

104. *avertit*, 'swings round': in V. *verto*, *volvo*, *sisto*, *fero*, *pono*, *iungo*, *praecipito*, &c. are all used intrans.

105. Notice the powerful description and suggestive sound of the line: 'There follows a towering cliff of water'.

cumulo, descriptive abl. 'in a heap'.

Others take it of the breaking, not the swelling wave: but this does not suit the words so well.

107. *harenis*, abl. instr. 'boil thick with sand': the sand adds to the confusion of the seething water.

109. Vergil as usual embodies in his poem local and popular

names. Acc. to Pliny these are the rocks known as Aegimori, n. of Carthage, but there appear to be several dangerous rocks in these seas: and *arae* was probably a common term for such rocks, and not a proper name of a particular reef.

111. *syrtes*, 'quicksands' (*σύρω* to draw), the name given to the dangerous shoals east of Carthage. V. probably means these well-known shoals, though he may be using the word for 'quicksands' generally, as the *Syrtes* are some way from the *Arae*.

114. *ipse* is clearly Aeneas.

a vertice, 'from above', *κατ' ἄκρης δεινὸν ἐπεσσύμενον Od.* V. 313.

116. *volvitur in caput*, 'rolls headlong': expressive metre.

118. *rari*, 'scattered': he is thinking first of the men, then in the next line develops the thought to include all the paraphernalia.

119. *arma*: the ancient shields were often light, of wicker or stretched leather: and a leathern helmet would float a while if it had luck.

120. The names of V.'s secondary persons are sometimes borrowed from Homer, often (apparently) invented.

122. *hiemps*, 'storm'.

123. *inimicum imbrem*, 'watery foe', 'deadly deluge'. *imber* 'rain', poet. for sea-water.

fatisco, 'gape', so *saxis aera fatiscunt* IX. 809. There is a secondary meaning 'to faint, to fail' and so C. takes it here, but the other is much more natural and appropriate.

[124—156. Neptune is aroused by the tumult, rises to see what is afoot: rebukes the turbulent winds, calms the storm, and rides over the waves: like a great man stilling a sedition.]

124. *misceo*, used in Vergil constantly to describe *confusion*, 'the loud turmoil of the sea'.

126. *stagna refusa*, 'the still deeps upheaved'.

alto prospiciens may be 'looking from above': but that would be rather dull, followed as it is by *summa caput extulit unda*. It is better to take *alto* abl. local, which Vergil uses very widely in many different ways, and translate (with C., LL., P.), 'gazing out over the deep'.

129. *caeli ruina*, 'the wreck of heaven', a fine poetic audacity for 'the storm'. So *ruit arduus aether* G. I. 324.

131. *dehinc* scanned as one syllable, *deinc*.

132. *generis fiducia*, 'pride of birth' (C.), as the winds, according to the Greek story, were the sons of Aurora (goddess of the Dawn), and Astraeus, one of the giant rebels called Titans.

tenuit, 'possessed'.

135. *Quos ego*, 'whom I'll—', a threat of course. Instances of such interrupted dramatic threats are found in comedy. The grammatical name for any such interruption of a sentence is *aposiopesis*.

136. 'Hereafter not so lightly shall ye atone your sins', i. e. I won't let you off so easily another time. This must be the meaning, though strictly there is no *poena* this time, only a rebuke.

139. *sorte*, because according to Homer, the three brothers Zeus, Poseidon (Neptune) and Aides (Pluto) drew lots for the division of the kingdoms, and Neptune drew the sea. At the same time Iuppiter drew Heaven, Pluto the nether regions. So Milton in *Comus* says;—

'Neptune...took in by lot, 'twixt high and nether Jove
...the sea-girt isles'.

140. *Vestras, Eure: domos*, 'home of thee and thine'. *Vestras* plural addressed to *all* the winds. So the Muses IX. 525: *Vos* o Calliope.

aula, contemptuous, 'let that be his proud court'.

141. *clauso* is emphatic: he had no business to open the prison: 'King of the winds' locked prison'.

144. *Cymothoe*, a Nereid or nymph of the sea.

Triton, one of the sea-gods: a familiar object with his shell-trumpet in mock-classical fountains.

146. *aperit*, 'opens', i.e. a passage through. *temperat* 'lulls', 'calms'.

147. Observe the sound subtly suggestive of the soft calm.

148—9. 'And as when oft in a great mob arises riot, and the base rabble grows wild'...

The simile is peculiar, being one of the few that compares the greater to the less, a tumult among the supernatural powers to a human disturbance. But no doubt there is a point in this apparent inversion. The poet suggests that even a god stilling a storm may be fitly compared to the grand spectacle of one strong man mastering a mob. He has the true Roman reverence for order, the dignity and impressive personality of the great man. See note on Similes, page 12.

The 'seditio' was a common occurrence at Rome in the last century of the Republic, and Vergil's picture would arouse many a memory among his readers.

151. *pietate ac meritis*, 'virtue and good deeds': *pietas* most corresponds to 'goodness' of any Latin word: it is the faithfulness to claims of gods and men: see 10.

155. *caelo invectus aperto*, 'riding through the cloudless sky'.

156. *dat lora*, as we say 'gives the rein'.

secundo, lit. 'following', i.e. 'quick-gliding'.

curru, old dat.

[157—179. The Trojans run for Africa and seven ships reach safely a sheltered bay.]

157. *Aeneadae*, 'sons of Aeneas' common for the 'people': so 'children' is used in the Hebrew Scriptures. So, 560, they are called *Dardanidae*.

160. *efficit obiectu laterum*, 'makes a haven by its jutting sides' (Papillon). The harbour is a poetical harbour, not a real place. The comm. point out three passages in Hom. which V. may have had in his mind.

162. *minantur in caelum*, pregnant construction, 'rise threatening to heaven'.

164. *scaena*...'a background of waving woods and black forest of grim shade, &c'. *scaena* [Greek σκήνη, 'tent' or 'booth'] is originally the rustic theatre or stage, then the background or scene: so here used by an easy metaphor for a natural background.

166. *fronte sub adversa*, 'beneath the cliff's face', probably as C. suggests at the head of the cove: but V. does not say so, since any cliff would be *adversa* as they drew to land under it.

167. *vivo*, 'living' rock, i.e. not artificially built, but the natural rock.

173. *tabentes*, 'drenched': usually of the *weltering* of decay.

175. *succepit*, old form of the verb *suscepit* and so preferred by V. with his antiquarian tendencies.

atque arida...flammam, 'and heaped dry fuel round and fanned the flame amid the tinder', the *fuel* and *tinder* being merely varied expressions for the dry leaves and chips and twigs.

rapuit, 'snatched', 'hurried along', a rather out of the way word for 'fanned', which is what he means.

177. *Cererem corruptam...arma*, 'corn spoiled by the sea and implements for bread': only the poet, speaking of homely things, tries to dignify them by the stately expressions, *Cererem* (the goddess inventor of corn, used for her gifts, like Bacchus), and *Cerealia arma* (for kneading-trough, mill, &c.). So again VII. 112, where *bread* is called *adorea liba*, *Cereale solum*, *orbis fatalis crusti*: so below 702 *Cererem* canistris *expediunt*.

178. *fessi rerum*, 'weary of trouble', *rerum*, a vague wide word, effective from its very vagueness. Cf. *sunt lacrimae rerum*, 'tears for trouble'. *discrimina rerum*, 'perils and troubles'.

The *gen.* is the gen. of reference, so common in Gk. after adj. and frequent in Augustan poets: *certus salutis*, *trepidae rerum*, *fida tui*, *securus pelagi*, &c.

receptas, 'rescued'.

[180—207. Aeneas climbs a hill to see if he can descry his lost friends, but in vain. Meeting a herd of deer he kills seven, one for each ship, and distributes wine, and consoles them with hope of better days.]

181. *prospectum late pelago petit*, (observe the alliteration), 'all the wide sea-view he scans'. *pelago*, abl. local, common in V. like *alto prospiciens*, 126.

si quem, pronoun used by a license adverbially, see note on 8, 'if anywhere'. So English colloquially: 'I went to find Smith, but no Smith was to be found'.

Observe 'if' used here for 'to see if' just as εἰ and ἥν are in Greek: and indeed as is natural in any language with the word *if*.

183. *Caicus* would be the chief man on board his ship, and so his shield would be suspended at the stern, according to the fashion described VIII. 92 *fulgentia longe scuta virum fluvio, &c.*

189. *alta*, bold and graphic word, 'bearing their heads high with branching antlers'.

190. *volgus*, 'the common sort'.

191. *miscet*, 'routs', see note on 124.

192. *nec prius absistit quam...fundat*. The subjunctive after *priusquam* always expresses *purpose*. This is why in 'I will not do it till...' the second verb would generally be subjunctive, 'We did not do it till...' usually indicative; as the former expresses the intention of *waiting till*, the latter merely the sequence of events.

Here the poet, by an intentional variation uses the first construction in the second case: he wishes to express Aeneas' *resolve* not to stop till

he could lay low, &c. We might give it in English thus: 'nor stays his hand till he can lay low in triumph'...

194. *in* of distribution, 'among'.

195. *deinde* displaced, as it is occasionally: it belongs to the verb *dividit*. So III. 609, *quae deinde agitet fortuna fateri*, i.e. deinde fateri quae...: and *sic deinde effatus*, *sic deinde locutus*.

cadis onerare, variation for the ordinary *onerare cados vino*. So Burns, 'give to me a pint of wine and *fill it in a silver tassie*'. Vergil is very fond of such variations.

196. *Trinacrio*, 'Sicilian': the island was called *Trinacris*, according to the ancients from its three promontories. So Ovid:

Terra tribus scopulis vastum procurrit in aequor,
Trinacris, a positu nomen adepta loci.

But it may be a corruption of the Homeric Θρινακίη, which has nothing to do with three promontories.

198. *ante*, 'ere now', quite correct with the *present sumus*, because the *sense* is 'we have known ere now': the knowledge continues in the present. Of course it cannot go with *malorum* in the sense of 'previous ills', as some comm. suggest. That would neither be Latin, nor suit the Homeric line from which this is imitated: *οὐ γάρ πώ τι κακῶν ἀδαήμονές ἐσμεν.*

199. Notice the strange pathos and beauty of this wonderful line.

200. *Scylla* was the barking monster (localised by legend in the straits of Messina) mentioned in the Odyssey.

201. *accestis*, contracted for metre's sake from *accessistis*.

So V. uses *vixet*, *traxe*, *extinxti*, and other poets *consumpse*, *promisse*, *despexe*. These contractions are all of the same kind.

Cyclopea saxa, 'the caves of Cyclops', the one-eyed monster whom Ulysses blinded, according to the Odyssey, in his cave near Aetna.

203. *iuvabit*, V. is imitating Homer, *τῶνδε μνήσεσθαι ὀΐω*, *Od.* XII. 212, but as so often is the case refines upon him.

[208—222. They feast and talk and bewail the lost.]

209. *premit altum corde*, adjective adverbial as often, 'keeps sorrow deep in his heart'.

211. *viscera*, 'flesh': all below the skin is *viscera*.

214. *victu revocant vires*, 'refresh their strength with food': V. is fond of the alliteration with v's.

215. *inplentur*, reflexive or middle, 'take their fill', prob. in imitation of the Greek. So *imponere*, 'take thy seat' II. 707: *insternor pelle*, 'I spread my shoulders with a skin' II. 722: *cingor* 'I gird myself', II. 749, &c.

Bacchi, 'wine': the god for the product, as *Cererem*, 177.

217. *requirunt*, pretty word for 'regret', 'lament'.

218. *seu* poetically used for ***utrum*** or *num*: so 'erravitne via *seu* lassa resedit incertum' II. 739.

credant, delib. 'they are to think'.

219. *extrema pati*, 'are in their last agony'. Observe the characteristic pathos of this line.

220. *Oronti*, gen. from Orontes, cf. 30.

222. The repetition of *fortem* is not weak, as some think: it gives a kind of formal stateliness; they are a people of heroes.

[223—253. Iuppiter looks down from heaven on Africa, and Venus with tears complains that the promises made to her Trojans are unfulfilled. Antenor was allowed to escape the Greeks and settle peacefully in Italy: the chosen hero and his comrades are driven away.]

224. The pretty word *velivolum*, applied by Lucr. to a ship, V. still more exquisitely applies to the sea: 'the sailwinged sea'.

225. *sic*, 'thus', like the Greek *οὕτω δή*, sums up the previous description. *vertice* poet. local abl.

226. *defixit lumina regnis*, 'cast his eyes down on the kingdoms', *regnis* probably dative: the *recipient* dat. used constantly by V. for the prose acc. and preposition.

So *descensus Averno*, *proiecit fluvio*, *pelago praecipitare*, *caelo educere*, *truncum reliquit harenae*, *&c.*

228. *oculos suffusa*, 'her eyes filled', for the prose *oculis suffusis*. V. constantly uses the acc. after a passive participle in imitation of the Greek. It is sometimes like the Greek *middle* (e.g. προβεβλημένος τὴν ἀσπίδα, '*having put* his shield before him'), sometimes like the true passive (e.g. ἐπιτετραμμένος τὴν ἀρχήν, '*being entrusted* with the government'). Examples of the middle: *os impressa* thoro, *tunsae pectora*, curru *subjuncta leones*, *suspensi loculos* lacerto, &c.; of the passive: *manus* post terga *revinctum*, per pedes *traiectus lora*, *&c.* So lines 320, 481.

233. *ob Italiam*, 'for Italy's sake', i.e., as the sense shews, to keep them from Italy.

234. *volventibus*, intrans., see note on 104.

hinc, 'from them', like *unde* line 6.

235. *revocato*, 'revived'.

236. *qui tenerent*, final, 'to hold'.

237. *pollicitus*, *verb*, 'thou didst promise': so post ubi *digressi*, postquam *exempta* fames 216, naves quae forte *paratae*. Others more clumsily take it as participle, with the construction suddenly broken.

quae—vertit, 'what [new] purpose has changed thee', a Vergilian variation, instead of the simple 'why is thy purpose changed?'

242. *Antenor*. The legend was, that Antenor the Trojan escaping led a colony of Trojans and *Eneti* or *Heneti* (from Asia Minor) to the north end of the Adriatic, where they settled under the name of Veneti, which still survives. See note on 1.

Achivi, see note on 30.

243. *Illyricum* was the country on the east coast of the Adriatic.

244. *Liburni* were an Illyrian people.

Timavus, a small river at the head of the Adriatic between Trieste and Aquileia. For the last mile of its course it sinks through fissured limestone underground: and it is said that at times the sea comes rushing through the limestone and floods the land above the outlets. This is clearly what Vergil means to describe in 245—6.

247. *urbem Patavi*, gen. of equivalence or description. So *urbs Mycenae* V. 52, *flumen Himellae* VII. 714, *mons Cimini* VII. 697, *Aventini montem* VIII. 231, &c. So in English 'the Play of Hamlet', 'the Book of Job'.

Patavium is Padua, the birthplace of Livy.

248. *fixit*, 'hung up', a sign of peace.

249. *compostus*, 'settled': so *repostus*, similarly syncopated. The word clearly refers to tranquillity, not (as some take it) to death.

250. *adnuis*, 'promise', lit. 'nod to': the acc. is due to the secondary sense.

251. *unius*, Iuno.

253. *sceptra*, 'empire'.

[254—296. Iuppiter smiles and reassures her; his decree is not reversed, Aeneas shall reach heaven. He further foretells Ascanius' rule in Alba, Romulus' founding of Rome, Iuno's reconcilement, the coming of the great Caesar, and the new age of peace.]

254. *olli*, old form of the pronoun for *illi*: Vergilian archaism.

256. *oscula libavit*, 'touched the lips': *osculum* an affectionate or half-playful diminutive of *os*: from its constant use in such phrases it comes to mean *kiss*.

natae after *olli* superfluous grammatically, but effective from its position: the king of gods is gentle to his daughter. So exactly VIII. 370, 'At Venus haud animo nequiquam exterrita *mater*', 'not vainly stirred with *a mother's* fears'. So below 691, At Venus...fotum gremio *dea* tollit....

257. *metu*, prob. dat. of older form: 'forbear thy fears'.

Cytherea, one of the many names of Venus, from island of Cythera south of Peloponnese, where especially she was worshipped.

258. Notice the changed quantity of Lăvinium, from line 2, Lāvinaque.

259. According to Livy's legend (I. 2), Aeneas disappeared, and was worshipped after his death as Hero of the Race (Indiges).

261. *cura remordet*, 'trouble vexes thee'.

262. 'Secrets of more distant fates I will unroll', the metaphor, as in the English, from a scroll.

263. *Italia*. Vergilian local abl. 'in Italy'.

feroces, 'proud'. The root-meaning of this word is 'firm' 'stubborn': the same root appears in *firmus*, *fornix*, *frenum*, *fretus*, *&c.* Cf. Livy VII. 5, stolide ferocem viribus suis: i.e. 'immovably resolute'. Cf. also 302.

266. 'and thrice the winter watch passed over the conquered Rutulians', i.e. three years passed since the conquest: but the poet's phrase is more expressive, since it suggests that the Romans are still in camp, *hiberna* being strictly 'winter-quarters'.

Rutulis is no doubt dat. of the person affected, like cum septimus annus transierit *puero*, Juv. XIV. 12, which the commentators quote: and it is common in Greek of a person over whom time passes.

Rutuli, the Latian tribe of which Turnus, Aeneas' great opponent, and rival, was king. See Introduction, Outline of the story, page 11.

267. Ascanius, or Iulus, is the son of Aeneas.

268. *dum res stetit Ilia*, 'while the Ilian state and empire stood firm', lit. 'stood firm with empire, or in empire'. Note the perfect with *dum*, always possible when the emphasis is on the *fact*, not on the *duration*, cf. *dum* fortuna *fuit* III. 16: *dum* terra labores *praebuit* X. 321: *dum*

texit Imaona x. 424: and Cic. *Phil.* III. 13 has 'hoc *feci dum licuit*'. So in Greek the aorist is used of protracted things, ἐβασίλευσε πεντήκοντα ἔτη, &c.

Ilus was the name originally of the son of Tros, mythical king of Troy. Ascanius is represented as bearing this name, to keep up the connection with Troy: and *Iulus*, to connect him with the *Iulia gens* at Rome.

269. *volvendis* used here in its old sense, purely participial, 'rolling' (the same termination as in *secundus* 'following', *rotundus* 'rolling'). The same or a very similar use is seen in *ad captandum*, crescit *indulgendo*, *scribenda epistola*, *&c.;* and the gerundive notion of *duty*, *fitness*, *&c.*, arose later.

So Lucr. v. 514 volvenda sidera, v. 1276 volvenda aetas, Enn. *Ann.* 520 volvendus clamor, Verg. *Aen.* IX. 7 volvenda dies.

orbes, i.e. 'years'.

271. *Alba Longa* in the Alban (volcanic) hills a few miles south-east of Rome, [see 6].

272. *regnabitur*, passive impersonal, 'the kingdom shall endure' (C.).

273. *Hector* is mentioned, as the great Trojan hero of Homer, though only distantly connected with Aeneas, both being descendants of Dardanus.

274. The ordinary story was that Rhea Silvia, a priestess and princess of Aeneas' house, was found with child by Mars, and gave birth to the twins Romulus and Remus. She is here called Ilia.

275. 'The she-wolf that suckled him' refers to the well-known story that the two infants were exposed in the Tiber, but stranded and found by a wolf who nursed them.

276. *excipere*, 'to take up' where another leaves off: so here 'next shall rule'.

'The walls of Mavors (or Mars)' are of course Rome.

278. Notice the dignity and *Roman* character of these fine lines, 'I set no goal nor span to their fortunes: empire unending I give them'.

280. *metu*, 'with fears'. This is surely the natural way to take the abl. C. and LL. take it 'in her fears', which is possible but much harsher: *fear* was not Iuno's prominent motive.

282. The *toga* was the distinctive Roman dress, a gown of white wool: it is often spoken of with patriotic pride.

284. *Assaracus*, son of Tros and ancestor of Aeneas.

Phthia, town of south Thessaly, the home of the great Greek warrior Achilles, the hero of the Iliad.

Mycenae, near Argos, the city of Agamemnon: see note on 650.

Argos, the city of Diomedes.

The whole passage means:—the descendants of Aeneas shall be masters of the descendants of the Grecian warriors: and refers to the conquest of Greece by the victories of Aemilius Paulus, Mummius, and others.

285. *Argis:* Argos is declined sometimes in Vergil as though it came from *Argi*.

287. *terminet*, subj. expressing purpose, viz. the purpose of destiny.

'A Caesar shall be born, fated to bound his empire with the sea, his glory with the stars'.

The Caesar here is clearly Augustus, as is shewn by 289 and 294. His full name was Caius Iulius Caesar Octavianus Augustus.

289. *spoliis Orientis onustum*, 'laden with the spoils of the East', refers to the great battle of Actium, where he triumphed over Antony, and won back the East (Egypt, Asia Minor, Syria, &c) in B.C. 31.

290. *accipies secura*, 'shalt welcome and put away thy fears'. That is: Augustus shall be deified and worshipped no less (*hic quoque*) than your son Aeneas.

292. *cana* in its usual sense of 'hoary' and so 'ancient': Faith belongs to the good old simple days.

Quirinus, the divine name of Romulus. The whole passage is a compliment to the Emperor whose religious revival is referred to Introd. p. 9.

293. 'The Gates of War, grim with close fastenings of iron', are of course the gates of Ianus, which were open in war time and shut in time of peace. They were only shut three times in Roman history, the third occasion being after Actium. The original notion was no doubt to throw open the gates when the army marched out, in a formal way.

294. *Furor impius*, 'accursed rage', is Civil War, which had raged for 100 years when Augustus ended it.

Cicero quotes from Pliny an account of a picture (placed by Augustus in the forum) by Apelles, the great Greek painter, of War a prisoner, with his hands tied behind him, bound to the car of Alexander. The idea was quite different from this: but possibly it may have suggested the detail *centum vinctus, &c.*

[297—304. Mercury sent to dispose the Carthaginians to welcome the strangers.]

297. *Maia genitum*, Mercurius, the messenger of the Gods.

298. *novae* agrees with *Karthaginis* probably, see 366.

299. *hospitio*, dative of purpose, or work contemplated; 'to welcome': see *excidio* line 22.

Notice *fati nescia*, involving a curious idea of destiny, as though it might have been thwarted by Dido's ignorance had not Iuppiter himself interposed.

300. *arceret*, irregular sequence with *pateant*, but easily explained by the circumstances: *pateant* describes the *order* which Mercury was to give, in *arceret* he goes back to the *motive* for that order. And the difference in tense helps to keep them distinct: both tenses being strictly possible with the historic present.

301. 'the oarage of wings', a fine image borrowed by many poets from Aesch. *Ag.* 52, πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι.

[305—334. Aeneas goes out to explore, and meeting his mother Venus, dressed as a maiden, asks her where they are and promises offerings to her shrine, as to a goddess.]

307. *accesserit*, subj. of indirect quest., see Scheme.

307—9. We might take *explorare* with *locos*, and *quaerere* with the subordinate clauses: but more probably in the poet's mind *explorare* goes with both, and *quaerere* is a mere repetition for clearness in the long sentence.

309. *exacta referre*, 'bring back word'. *exacta* is simply 'the end' of his toil, i.e. the fruit, the tidings.

310. *convexo nemorum* must be 'a creek o'erarched with wood'.

312. *uno comitatus Achate.* The abl. is not instrumental, but is a strained use of the abl. of attendant circumstances. We may perhaps say that *comitatus* supplies the place of *cum.* In English we do exactly the same when we say 'accompanied with' instead of 'accompanied by'. So IX. 48, viginti lectis comitatus. In II. 580, Iliadum turba et Phrygiis comitata ministris, the way being prepared by the clearly instrumental *turba* we had better take *ministris* also instrumental.

314. *sese tulit obvia*, a common Vergilian variation from *obviam.* So II. 388 *ostendit se dextra*, 408 *sese iniecit periturus.*

316. *Threissa*, Greek fem. adj. for *Thracia*, Thracian.

Spartanae, because the Spartan maidens were practised in gymnastic training.

317. *Harpalyce*, daughter of a Thracian king and a famous huntress.

praevertitur, 'outstrips': the accusative is due to the transitive meaning which the word acquires, as happens with so many verbs: e.g. *vim* viribus *exit; instabant currum*, *socios circumtulit unda*, *praefatus divos*, *arma tremiscunt*, *&c.* So erumpere *nubem*, 580.

Hebrus, the Maritza, of old a famous river of Thrace.

319. *diffundere*, 'to scatter', infinitive of the purpose, (or *epexegetic* as it is called,) Greek idiom, like ἔδωκε λαβεῖν, λεῖπε φορῆναι.

320. *sinus collecta*, 'her folds gathered', construction explained in note on 228.

323—4. K. following Madvig reads here *maculoso*, in order to take the line quite differently:...'wandering here girt with quiver, and chasing with shouts *a lynx of spotted hide* [*lyncis* governed by *cursum* instead of *tegmine*] or a foaming boar'. This is ingenious, as it couples *lyncis* and *apri* together, which is plausible. But the common translation 'girt with a quiver and spotted lynx-skin' is quite unobjectionable: there is no trace of the reading *maculoso* in any book: and above all *tegmen* is more naturally the hide of the *dead* beast.

326. *mihi*, dat. of the agent after past participles: common in Augustans in imitation of Greek dat. after perfect passive. So VI. 509 nihil o *tibi* amice relictum: VIII. 169, quam petitis iuncta est *mihi* dextra. So perhaps similarly with pres. 440, cernitur *ulli.*

327. *memorem*, stately word for 'call'.

328. *hominem sonat*, 'sounds mortal', *hominem* being accus. *substituted for* cognate: so *agere* 'to act' has acc. of the part acted: saltare *puellam* (Ov.), saltare *Cyclopa* (Hor.) and *demorsos* sapit *ungues* 'tastes of the bitten nail', i.e. of laborious composition.

330. *felix*, by transferred sense, 'kind', 'propitious'. So *felix hostia*, *felix omen*, *felix faustumque sit*, *sis bonus o felixque*, *Ecl* v. 65.

331. *tandem*, common in questions, like δή in Greek or *denn* in German.

332. *iactemur*, ind. quest. *doceas* iussive.

Observe *locorumque* with an extra syllable elided before the vowel of the next line, so 448.

[335—370. Venus replies: they are Tyrians: Dido the queen whose husband Sychaeus was murdered by her brother Pygmalion: she

learned the crime by a dream: she finds a hoard of Pygmalion, and flies over sea to find a new home here. But who are ye?]

337. *cothurnus* (a Greek word and thing), a hunting-boot which came high up (*alte*) the leg.

338. *Agenor*, founder of Sidon, brother of Belus king of Egypt.

Punicus, 'Phoenician', being the Latin corruption of the Greek name Φοῖνιξ.

339. *fines*, 'the country', i.e. the neighbours. The apposition of *genus* is loose but quite natural.

341—2. Observe the slightly strained but effective language: 'long and weary is the story of wrong: but the chief doings I will trace out'.

343. *Sychaeus*, y here long, v. 348 and usually short. So Italus and Italia, Lăvinus and Lāvinus, &c. Such metrical license was natural with names.

345. *intactam*, 'a virgin'.

346. *ominibus*, omens were taken when the marriage ceremony was performed with full solemnities in the old fashion: later on the *auspices* were merely the name for the witnesses of the marriage, a shadowy survival of the old rite.

347. *ante alios*, with the comparative a stately but superfluous phrase, so with *pulcherrimus*, VII. 55.

348. 'Rage fell betwixt them', *medius* adverbial as often.

350. *securus*, 'thoughtless': so again in a different sense of a dead man, X. 326 *securus amorum*, 'at peace from all thy loves'.

351—2. *aegram...amantem*, 'the love-sick bride'.

354. *modis miris*, 'in wondrous wise', a stately antique expression, (like the English,) borrowed from Lucretius.

355. *crudeles*, 'pitiless', picturesque personifying phrase, for the altar where he was slain.

357. *suadet*, with inf. instead of the prose constr. with *ut*. So Verg. uses inf. after *adigo*, *adorior*, *hortor*, *impello*, *impero*, *insto*, *moneo*, *oro*, *posco*, *&c*. See note on 11.

358. *tellure* might be taken as local abl., 'in the earth': but it is rather more like the idiom to take it abl. of separation, 'brought to light from the earth', the general sense being the same. In prose it would be *e tellure*.

362. *paratae*, sunt of course understood, as often, even in relative clauses as here. See note on 237.

364. *pelago*, local, 'over seas'.

dux femina facti, 'a woman leads the way'. Dido is all through the passionate energetic character.

Observe in these last five lines the rapid effectiveness of the narrative.

367. *Byrsam*. The original name was Semitic *Bosra* 'a citadel': this was corrupted by the Greeks to *Byrsa* (βύρσα 'a bull's hide') whence arose the legend that the new settlers were allowed as much land as they could cover with a hide: so they cut the hide into narrow strips and got enough for an adequate citadel.

368. *possent*, subj. practically oblique, because it describes the *bargain*.

[370—385. Aeneas replies ...Time is too short to tell all. I come

from Troy, Aeneas, bound for Italy, with only seven ships saved out of twenty.]

372. *O dea;* he disregards her disavowal and knows her to be a goddess, though as we see from 405 he does not know her to be Venus.

si...pergam, 'should I tell all, retracing from the first'. *pergere*, lit. 'to go on', so 'to tell the whole story'. The subj. is the ordinary conditional.

374. 'Sooner would heaven close and eve lay the day to rest'.

clauso Olympo, merely an imaginative phrase for darkness.

ante is irregular after *si*, but quite natural and easy.

componet is also read by two good MSS. (and several old writers confirm it), but the subj. is more natural and has good MSS. authority.

377. *forte sua*, lit. 'by its own chance', i.e. 'the storm's wild will' as C. well translates it.

378. *pius*, 'good', the regular epithet of Aeneas, see 151.

379. *super aethera*, 'in heaven above', like *sub valle* 'down in a vale', a kind of pregnant use of the preposition.

380. 'Italy my home I seek and my line sprung from Jove', i.e. Italy, where the Jove-descended Dardanus his ancestor was born, in Corythus or Cortona in Etruria, according to the legend which V. often alludes to.

381. *denis*, poet. for *decem:* the distributive is often so used in V.: e.g. VII. 538, quinque greges, *quina* armenta.

conscendi navibus aequor, anybody else would have used the natural phrase 'I climbed the ships' *conscendi naves:* V. who loves variety and artifice says 'I climbed the sea in ships', an equally appropriate expression: the ancients always talked of going *up* the sea, when they meant going out to sea.

382. *fata*, 'utterances' (*fari*): i.e. 'oracles'.

385. *Europa atque Asia*, the grand rhetorical style: the fact being that he was exiled from Troy (Asia), and a storm had prevented him landing in Italy (Europe).

386. *passa querentem*, variation for *passa queri*.

[387—417. Venus bids him go in peace: his ships are found, and safe: she shews him the omen of twelve swans settled or settling, like the ships. As she turned to leave him, he knew her, and lamented that she ever mocked him with false disguises, and would not let him clasp her hand nor speak to her. She shed a cloud round him, and returned to her temple at Paphos.]

387. *auras vitales*, 'the breath of life', a Lucretian expression.

388. *qui adveneris*, causal subj. 'seeing thou art come'.

392. *vani*, 'false', as often. 'Unless my parents have beguiled me with vain lore of augury'.

394. *lapsa*, 'swooping'.

395. *nunc terras...videntur.* 'Terras capere' if we had it alone would naturally mean 'to pitch' or 'alight'. If this is the meaning, we must suppose (1) that *some* are pitching, *others* looking down, or (2) *first* they pitch, *afterwards* they rise to look again on the ground selected. At first sight (1) seems supported by line 400, but really neither (1) nor (2) is satisfactory, for (1) the whole of the birds in

lines 397—8 seem to be still in the air: and *captas* for *captas ab aliis* is very harsh; while (2) is altogether unlike what birds do. It is better therefore to take *capere* in the sense of '*choose*', i.e. *before* alighting: they select their spot, then hover over it a while. As Morris well translates :—

'And now seem choosing where to pitch, now on their choice to gaze'.

[R. K. to avoid the difficulty read with one MS. (Pal.) *respectare*.]

397. *reduces*, 'home-returned' (like ships) from their dangers.

ludunt, describes the circling round before pitching, already given in detail in 396.

399. *pubes tuorum*, 'thy comrades', lit. 'the youth (consisting) of thy men', a kind of genitive of equivalence.

402—5. Notice the beautiful picture given in these lines.

avertens, intrans. 104.

405. 'she stepped a very goddess', see note on *incedo* 46.

dĕă. ille, observe the hiatus: it is very rare in that part of the foot where is no stress, as here: but justified by the pause.

407. *crudelis tu quoque.* Everything was against him: even his mother.

409. *veras*, 'undisguised'. There is a strange pathetic beauty in these lines.

411. *gradientes*, plural, because Achates was with him.

aere, 'mist', unusual word, imitated from the Homeric ἀήρ, regularly so used. So *aeris in campis*, VI. 887.

413. *eos*, rarely used in poetry as a personal pronoun.

414. *moliri*, 'fashion' delays, as though delay was a heavy thing. Here as usually it implies effort; like moliri habenas, *drive*, XII. 327: m. fulmina, *hurl*, *G.* I. 329. m. bipennem, *hew*, *G.* IV. 331, m. *fugam*, *plan* or *prepare*, *Aen.* II. 109.

415. *Paphos*, town of Cyprus, peculiar centre of the Venus (or rather Aphrodite) worship.

416. *Sabaei*, a tribe of Arabs. *centum*, poetic exaggeration.

[417—440. They climb a hill and see the city, which the people are hard at work building. Their labours are like the varied toil of a beehive: Aeneas descends amid the people still invisible.]

419. *plurimus* with the verb: 'which looms large over the city': a characteristic variation from the common-place expression, 'the large hill which overhangs the city'.

421. *magalia*, African word, 'huts'.

422. *strata viarum*, poetical variation for *stratas vias* 'paved streets', *stratas*, lit. 'strewn' or 'laid down'. So *angusta viarum*, *deserta locorum*, *ardua terrarum*, *telluris operta*: and Lucr. has many more.

423. *instant ardentes*, 'busy at work', the inf. depending (by a poetical freedom of construction) on the notion of *eagerness* or *striving*.

ducere, used of *long* things, like walls, trenches, lines, &c., 'build the line of walls'.

424. *moliri*, see 414.

426. Vergil is thinking, as often, not of the natural arbitrary government of early times, but of the Roman institutions. This detail also comes in oddly among the things Aeneas is supposed to see from the

top of the hill! It is rather an oversight in the poet's description: more especially as it hardly harmonises with 507, where Dido is represented as doing justice, like a true queen of heroic times.

430. For the simile see Introduction, page 12. It is taken in the main from *Georg.* IV. 162, sqq.

431. *exercet*, 'presses on', i.e. 'makes busy'.

432. *liquentia*, 'liquid', part. of *liquor*. *liqueo* which makes also *liquens* has the *i* short.

433. *stipant*, 'pack': the notion of *pushing* and *tightness* being given in the very sound of the heavy overhanging spondee.

436. *fervet opus*, lit. 'the work is hot', i.e. 'all is busy toil'.

437. Aeneas the wanderer envies the settlers.

440. *miscet, se.*

cernitur ulli, 'is visible to any', a poetic but natural variation for the strict *ab ullo*. So *videor* regularly with dat.

[441—493. In a grove on a sacred spot Dido was building a temple to Iuno, Aeneas sees carved the tale of Troy, and is deeply touched. The fighting: the tent of Rhesus: Troilus, the Trojan women, the dead Hector: himself, and Memnon and Penthesilea.]

441. *laetissimus*, 'rich', of fertility as often. So *Georg.* I. 1, quid faciat *laetas* segetes. This makes the gen. *umbrae* easy and natural: the abl. of most MSS. is due very likely to misunderstanding *laetissimus*, and taking it in its common sense 'glad'.

442. *quo* with *loco*.

444. *acris*, lit. 'spirited', i.e. a 'war horse': which explains the use of this adjective of a dead horse, a use which some have objected to as meaningless.

445. *facilem victu*, 'rich in substance', lit. 'easy in living', i.e. their food was easy to get: an instance of the transferred epithet.

447. *numine*, the 'favour' or 'presence' of the goddess.

448. Observe the emphasis on *aerea*, *aere*, *aenis*.

nexaeque, *que* hangs over as it does in 332.

There is another reading *nixae* 'resting on': the two words are often confused in MSS. But it is unlikely the *pillars* would be brass: and the MSS. authority is far stronger for *nexae*.

450. 'a new sight met him and calmed his fear'.

454. *quae...miratur*, 'marvels at the city's fortune': the *quae...sit* clause being rather indirect *exclamation* than indirect *question*. Aeneas said: 'what a fortune the city has!' not 'what fortune has the city?' So X. 20: Cernis ut insultent Rutuli, 'thou seest how they insult', and below 466, videbat uti...fugerent.

455. *inter se*, 'the rival skill' (C.), lit. 'the skill [hands] of the artists amongst themselves', i.e. 'as compared with one another'. C.'s translation is very neat, and probably right, though the phrase is so strained as to have given rise to various readings and interpretations: e.g. *intra se* 'within himself', K. Madv. *intrans*, Rib. *nitidas!* Weid.

458. *Atridae* were Agamemnon and Menelaus, leaders of the Greek host, sons of Atreus.

Priamus, king of Troy.

ambobus, both friends and foes; friends because Agamemnon took

away his captive Briseis from him, hence 'the wrath of Achilles' and all that followed, in the Iliad.

461. *laudi*, 'worth': by a not uncommon transference.

462. For this beautiful and untranslateable line, see Introd. p. 15. 'There are tears for trouble, and human sorrows touch the heart'.

463. *aliquam salutem*, 'some help', *aliquis* pathetic: we can only expect imperfect prosperity here on earth.

466. *uti*, 'how': the subj. is indirect exclamation. See note on 454.

467. *premeret*, 'in hot chase'.

This line describes the Greeks flying, pursued by Trojans, the next describes the Trojans flying, pursued by Greeks.

The pictures that follow also are grouped in pairs: the death of Rhesus, 469, and Troilus, 474: the suppliant Trojan matrons, 478, and Priam, 482: himself and Memnon, 488, and Amazons, 490.

469. *Rhesus* king of Thrace who came to help the Trojans (Hom. *Il.* X. 434): there was a prophecy that if his horses ate the Trojan grass or drank the water of the river, Troy should not be taken. This prophecy belongs to later legend, which Vergil knits to the Homeric story.

niveis velis. The Homeric heroes, as G. remarks, lived either in wood huts or the open air, *not* in canvas tents—a natural anachronism.

470. *prodita somno* may mean 'betrayed (i.e. surprised) *in* sleep' or 'betrayed *by* their first sleep': the latter is rather more effective. *primo* as the *deepest*, and so most likely to 'betray' them.

472. *priusquam gustassent*, subj. denoting purpose, 'ere they could'.

473. *Xanthum*, one of the two famed rivers of Troy.

474. *Troilus*, youngest son of Priam, slain by Achilles (acc. the Iliad) before the Homeric tale begins.

476. 'fallen backward yet clings to the empty car'.

478. 'his trailing spear-point scratched the dust', *versa*, the point downwards and backwards, instead of being held forward to the foe.

Note *pulvis*, *i* long: the older quantity. So Ennius *pulvīs ad caelum*. and so *sanguis*, *Aen.* X. 487 *sanguīs animusque sequuntur.*

479. *aequus*, 'fair', so by natural stretch of meaning 'kind'. We have *iniquus* regularly for 'unkind', 'cruel'.

480. *peplum* (πέπλος, 'robe'), Greek name for the Greek thing: it was a long white dress offered to Athena (Pallas) at the Panathenaic festival at Athens.

481. *tunsae pectora*, 'smiting their breasts', the middle use of the part., see line 228. Moreover, as there is no point in the past tense, we must have here the Vergilian use of the past partic. for the present: cantu *solata* laborem *G.* I. 293; *operatus* in herbis 339; Circensibus *actis* (*at* the games) *Aen.* VIII. 636; noctis *abactae* (*flying* night) ib. 407.

483. *Hectora*, Gk. acc.

Of course the artist could not represent in the picture Hector as *thrice dragged round the walls*; but the poet refers to the well-known incident of the dragging, and the line suggests the mangled appearance of the carcase.

488. Aeneas is 'amongst the chiefs' but not specially prominent. This is due to the fact that Vergil is following the Iliad, where Aeneas is only a secondary character.

489. *Memnon* king of the Aethiopians; the son of Aurora or the dawn (751).

490. The *Amazons* were a mythical race of female warriors supposed to have come from Caucasus, mentioned in the Iliad as having fought against Priam in old days: and in the later stories as having helped Troy against the Greeks. Both this detail and the Memnon story are probably out of the lost Epics which supplemented the Homeric narrative.

lunatis peltis, (πέλται Greek word, 'light shield', cf. πελταστής), 'crescent-shields'.

492. 'clasping her golden belt beneath one breast (*mamma* sing.) left bare': the band went slanting down from one shoulder round under one breast: so Camilla, XI. 649 *unum exserta latus pugnae*.

[494—519. As he gazes in comes Dido, like Diana, and sits in the temple giving laws. Suddenly approach Antheus, Sergestus, and the chiefs of the lost ships. Aeneas and Achates keep hidden.]

494. Notice hiatus *Dardanio-Aeneae*: not uncommon, especially with the Greek names: Parrhasio Euandro, XI. 31: Aonie Aganippe, *Ecl.* X. 12. Actaeo Aracyntho, *Ecl.* II. 24. So below 617, Dardanio Anchisae.

miranda videntur, 'he marvels to see'.

497. *incessit*, 'stept forth', majestic word, of queens and gods, 46.

498. *Eurotas*, river in Laconia, *Cynthus* mountain of Delos: two special haunts of Artemis (Diana).

For the simile, see Introduction, p. 12.

500. *Oreades* (ὀρειάδες), 'mountain-nymphs'.

501. Two MSS. have *dea*, *a* long in arsis: probably because the copyist did not know that nymphs could be called goddesses, see X. 235.

502. *Latona*, the mother of Apollo and Diana.

503. *se laeta ferebat*, 'moved joyous': *se ferre* suggests a certain idea of *state*.

504. *instans*, 'urging'.

505. 'Then at the door of the shrine, beneath the central dome', *foribus divae* being not the door of the temple [else *mediates tudine* is out of place], but the door of the interior shrine or chapel, called *cella*. The Capitoline temple, for example, had three *cellae*.

506. *solio alte subnixa*, 'high-enthroned'.

507. See note on 426.

508. *sorte trahebat*, a characteristic Vergilian inversion, from *sortem trahere* 'to draw lot.' So in English we say 'a lot is drawn' and 'a conscript is drawn by lot'.

512. *penitus*, 'far': properly 'far in', then 'far' generally. So *diversa penitus parte*, IX. 1, *penitus repostas*, VI. 59, *penitus* dispulit, 536.

515. *ardeo*, with inf., see 11.

516. *cava nube amicti*, 'wrapt in the shrouding mist'.

dissimulant plainly means 'hide their desire', not, as some, their presence.

519. *clamore*, 'with loud cries', i.e. calling for help, asking to be heard.

[520—560. Ilioneus begins: save our fleet from fire: we are

harmless shipwrecked men, bound for Italy. Why do the people so illtreat us? Let us land and repair our ships, and sail to Italy, if Aeneas yet lives: if not, we will settle with Acestes for our king.]

520. *introgressi*, verb, *sunt* being understood, 237.

521. *maximus*, 'aged' for the prose *maximus natu*. So 654 *maxima natarum*, 'eldest daughter'.

524. *maria omnia vecti*. Acc. of extension over: 'wind-tost over every sea'. So errare terras, aequora currere, &c.

526. *propius aspice*, 'look more kindly', opposed to *averti*. C. suggests well 'incline your ear' as a parallel metaphorical expression.

527. *penates*, i.e. 'the homes': properly the objects of household reverence, images, gods, relics, &c.

populare venimus, 'we have come to ravage', infinitive of purpose, not a prose construction: but common in the comic poets after verbs of motion (*eo, venio, curro, mitto, &c.*), and cf. Hor. pecus *egit* altos *visere* montes: *tradam portare, &c.*

528. Observe the vivid and rapid phrase 'hurry the stolen booty to the shore'.

529. *vis*, in its peculiar sense 'violence'.

There are two points: our nature is not disposed to violence: and if it were, our troubles make us humble.

530. *Hesperia* (from Ἕσπερος 'evening star') 'the western land' Greek name for Italy.

532. *Oenotri*, old Italian race, settled originally in south of Lucania and Bruttium, whence the name Oenotria was used as one of the poetic names for Italy. Oenotria is no doubt 'the Wine-land'. Vergil here speaks as though Oenotri were once all over Italy: but this is poetic vagueness.

533. *ducis*, Italus, a legendary hero invented from Italia, a name which really is connected with *vitulus* and means 'the Cattle-land'.

534. *hic cursus fuit*, 'this was our course', attraction from adverb to pronoun, = 'thither lay our course'. So *hunc cursum* IV. 46.

535. *adsurgens fluctu nimbosus*, 'rising with storm and swell'. Orion was often called a 'stormy' constellation [*aquosus* IV. 52, *saevus* VII. 719, *pronus tumultu* Hor. *Od.* III. 7, 18] but always in connexion with his *setting* (at sunrise) which took place from end Oct. to end Nov. and so coincided with the naturally stormy season. Vergil is defended here on the ground that this is summer (*septima aestas*, last line of book I) and that Orion does *rise* in summer. But unfortunately he is not then 'stormy': and the probability is that V.'s astronomy is loose and imaginative as often with the poets; he uses *Orion* for a stormy constellation, and does not stop to think whether it is the setting or the rising, whether summer or winter.

536. *penitus*, 'far', 512, *procax* 'boisterous', lit. *urgent, troublesome*, connected with *preces, precari, procus*.

539. 'What is this land so savage that suffers such custom?'

543. 'Yet look for gods who forget not the Right and Wrong', a stately and impressive warning, with rich and unusual diction, after V.'s manner. *Sperate*, rare for 'expect': *fandi, nefandi*, lit. 'speakable and unspeakable', so harmless, innocent, right, and horrible, evil, wrong.

So Catull. 52, 406, *fanda nefanda*: and the common *dicenda tacenda*.

544. *iustior alter*, the negative is omitted before the first clause: a common device in all poetry.

546. *si vescitur aura aetheria*, 'if he feeds on the air of heaven', i.e. if he breathes the air of heaven, a fine bold imaginative phrase for 'living': *aetherias auras* being borrowed from Lucret.

Some comm. find fault with *aetheria*, properly the *upper* air: but there are hundreds of places where 'heaven' is used in English poetry for the 'air' by a similar freedom.

547. *crudelibus umbris*, 'amid the cruel shades', local abl.

548. *non metus*, 'we have no fear', like *haud mora*, est understood.

officio, 'kindness'.

certasse priorem, 'wert first in the rivalry of service', lit. 'strove the first'.

[Some edd. H. W. G. disliking *non metus:* as abrupt, read *ne* for *nec*, and make one sentence of it. 'We fear not lest thou shouldst regret, &c.' But there is no need to alter it.]

550. *arma* is the best-attested reading and probably means 'strength', 'fighting men'. The sense is shewn by 557. 'If we can't reach Italy, we can at least find a *safe* settlement in Sicily among friends'. The easier reading *arva* is less well supported.

552. *silvis aptare trabes*, 'to fashion planks in the forests', rather unusual phraseology.

stringere remos, lit. 'to strip oars', i.e. to trim the boughs into oars.

554. *ut—petamus* is the purpose of subducere...aptare...stringere, and *si datur* depends upon the *ut*-clause, though it comes first.

555. *absumpta salus*, 'if our safety is clean gone', emphatic phraseology.

557. *at*, in the apodosis, like the Greek ἀλλὰ, means 'at any rate', and is used in earnest appeals.

Sicaniae. V. identifies *Sicani* and *Siculi*, and uses both names indifferently of Sicily. According to Thuc. VI. 2, they were two different races who migrated into the island at different times. The quantity is either Sīcănĭa or Sĭcānus: the adjective is usually the latter, the 4-syll. subst. the former; for convenience.

559. *fremebant*, 'applauded'.

[560—578. Dido replies: Fear not: I am forced to guard my frontiers. We are not so far away as not to know your name. Whether you go or stay, I will do my best for you. If only Aeneas were here!]

561. *voltum demissa*, 'her face downcast', see 228.

563. *res dura*, 'hardship'.

564. *talia moliri.* 'To this task', i.e. of watching the ports and coast carefully. *molior*, see above, 414.

custode, collective, like *milite*, *remige*, *&c.*

565. *nesciat*, 'who could be ignorant', potential.

Aeneadum (old gen. in *-um*), see note on 157.

567—8. 'Not so dull our Punic wits, nor so far from our city does the sun yoke his car', i.e. we are not so ignorant nor so remote, as not to have heard of you: such irony is perhaps Vergil's nearest approach to humour.

569. *Saturnia*, because according to the legend Saturnus father of Iuppiter came from Latium and of old in the golden age was king there.

572. *voltis et:* we should say, '*or* would you'.

573. *urbem quam statuo vestra est.* A colloquialism due probably to attraction. So Istum quem quaeris ego sum, Plaut. *Curc.* III. 49, illum quem ementitus es is ego sum, *Trin.* 985.

574. 'Trojan or Tyrian I shall regard alike', a strange variation from the natural phrase *agere discrimen:* just such a refinement as V. delights in.

576. *certos*, 'sure messengers'.

578. *eiectus*, by the sea, 'a shipwrecked man'.

si quibus...errat, not 'to see if' as C., which would be subj. but simply, 'if perchance'.

[579—612. Achates asks Aeneas what to do: the cloud bursts and reveals them. Aeneas bright as a god speaks: 'For thy pity the gods reward thee: thou shalt have eternal fame'. He then greets his comrades.]

579. *animum arrecti*, 'their hearts stirred', construction probably the same as 228.

580. *erumpere nubem*, 'to cleave the cloud': variation of construction from *nube*, on the principle of the transitive *sense* of the verb acquiring the transitive construction, see 317. So *excedo*, *exeo*, *egredior*, *evado*, *elabor*, *eluctor* all take acc. in the sense of *escape*, *pass*, *avoid*, *elude*, *&c.*

584. *unus*, Orontes, 113—117.

587. *scindit se et purgat*, 'parts and clears', both verbs being transitive take *se*.

588. *restitit*, 'There stood': the *re-* implying that the cloud moved off and he remained.

591. *purpureum*, apparently means 'bright' rather than any particular colour.

adflarat, 'had breathed on him': the word is suitable to *honores*, 'beauty' and perhaps in poetry to *lumen*, 'light' but hardly to *caesariem* 'clustering hair': we can only say 'shed' if we want a word for all three. This usage is called *zeugma*, and is usually easy to explain, as here, by the *order:* see note on line 3.

592. *manus*, 'the artist's hands'.

decus, 'glory': he does not explain what the setting of the ivory is: but in X. 135, where the simile reappears very much the same, it is 'box wood (rich yellow-brown) or terebinth' (dark wood).

The point of all three comparisons seems here to be more general than in the other passage (X. 135): new beauty is shed round the hero, as the artist sets the precious ivory, silver, or marble in beautiful cases. For the simile see Introduction, p. 12.

593. *Parius lapis*, the marble of Paros, an island in Aegaean sea, S. of Delos.

598. *reliquias Danaum*, 30.

599. *exhaustos*, 'outworn' [another reading *exhaustis* makes no better sense: is less well attested: and spoils the balance of the clause].

600. *socias*, lit. 'dost associate' (us to thee): i.e. 'givest us a share'.

601. *opis*, 'power': the gen. of this word is rare: the acc. being the only case of sing. used commonly, and that usually means 'help'.

nec quidquid, &c., [neither in the power of us,] nor of all the Trojan race that anywhere are left, &c.

633—5. Notice the peculiar Vergilian quality of these lines: quite simple, yet so noble and beautiful and touching.

607—8. *dum montibus—pascet*, 'while the shadows shall sweep over the mountain-slopes and the stars find pasture in the sky'.

Vergil has no doubt in his mind Lucretius' phrase 'aether sidera pascit' where he explains that the fires of the stars are fed by the aether: but the *suggestion* of the phrase to the reader is the fine imaginative comparison of the stars to a scattered flock.

611. *Ilionēa*, like βασιλῆα, Πηλῆα, the older form of Greek acc.

612. *fortemque...fortemque*, formula as before, 220.

[613—642. Dido replies: she had seen Teucer, and known and followed the tale of Troy. She welcomes them in, and feasts them with royal banquet.]

616. *immanibus* [*in- manis*, old adj. = 'good', cf. *Manes*, 'the Good' euphemistic term for the dead], 'cruel', 'savage': because of the African savage tribes.

617. *Dardanio Anchisae*, hiatus, 494.

619. *Teucer*, a Greek [to be carefully distinguished from Teucer mythical founder of the Trojans, 38], son of Telamon king of Salamis, on his return from Troy was driven out by his father and took refuge with Belus king of Sidon (Dido's father): with his aid Teucer settled in Cyprus, founding a new Salamis there.

Sidona, Greek acc.

Observe Belus (Bel, Baal) a Semitic name.

memini, by regular idiom is used with pres. inf. of things of which the person was a witness: e.g. memini Catonem *disserere*, Cic. *Am.* 3.

623. *casus*, 'the fate': she uses purposely a vague word out of delicacy.

624. *Pelasgi*, used for 'Greek' simply: the Greek poets call Argos *Pelasgia*. The real Pelasgi were an old race widely scattered through Greece, of which in historic times only a few isolated remnants were left.

625. *ferebat*, lit. 'spoke of', i.e. 'extolled'.

626. *volebat*, lit. 'would have himself', i.e. 'made himself out', 'boasted himself' like the well-known Homeric phrase *εὔχομαι εἶναι*.

630. Another beautiful line, shewing the tenderness and melancholy characteristic of the poet.

632. 'appoints a sacrifice for the shrines of the Gods'; *honos* 49.

636. *munera laetitiamque dii*, 'gifts for the festal day'; lit. 'gifts and gladness of the day', *dii* being old form for *dies*.

[Most of the MSS. have *dei:* which is understood to mean 'gifts and joy of the God' Bacchus: but the words go very much better as apposition (abstract words with the foregoing concretes): the sense given, as a phrase for 'wine', is very harsh and obscure as no god is named: and the reading *dii* is supported by Gellius, scholar of the second century.]

639. '*sunt*' understood as often.

'Wrought coverlets there are, and of proud purple: massive silver on the boards, and carved in gold the brave deeds of their sires, a long line of noble exploits, from the ancient rise of the race through many a hero'.

[643--656. Aeneas sends for Ascanius and bids him bring gifts.]

643. *consistere*, 'to rest'.

644. *rapidum*, poetic adj. for adv. as so often: here it is even more convenient, as the adv. is wanted for Achates not for Aeneas, and *rapide* would be ambiguous.

645. *ferat*, oblique jussive, depending on *praemittit*, lit. 'sends him, let him tell', i.e. sends him forward *bidding him* tell.

646. *in Ascanio stat*, 'cleaves to Ascanius'. *Stat* implies 'firmly rooted'.

648. *palla*, a long dress worn by women reaching to the feet.

650. *Argivae...Mycenis*. Mycenae and Argos were two towns some miles off one another, but in the poets both are spoken of as the home of Agamemnon, and Menelaus the husband of Helen. In Homer, Agamemnon is king of Mycenae and Menelaus of Sparta. In Aeschylus they are joint kings of Argos.

651. *Pergama*, Troy.

The 'forbidden marriage' is meant for Paris who carried her off from Greece to Troy, and so caused the Trojan war. (*peterēt* old quantity.)

652. *Leda* was the mother (by Iuppiter) of Helen and Clytaemnestra.

655. *bacatum*, 'beaded'.

duplicem gemmis auroque coronam: 'double circlet of gold and jewels' is what he means: but the construction is 'circlet double with gold and jewels', a Vergilian variation, like *virgulta sonantia lauro*.

duplicem must mean that there are two rings of gold fastened together.

[657—694. Venus plans to send Cupid instead of Ascanius, and entreats her son to carry out the plan, and so to inflame Dido with love for Aeneas. Ascanius shall be hidden far away, in sleep: Cupid agrees.]

658. *Cupido*, the son of Venus.

faciem mutatus et ora, either middle 'changing his form and feature' or passive 'his form and feature changed' (see 228): the latter is more probable, as Venus does it for him, not he for himself.

659. *furentem*, the result of the verb (proleptic): 'kindle to madness'.

661. 'Surely she fears the treacherous house, the double-tongued Tyrians'. The 'faithlessness' of the Carthaginians was a common slander among the Roman writers: Livy accuses Hannibal of 'perfidia plusquam Punica'. So Vergil makes the brother Pygmalion a base traitor (346): and Venus attributes Dido's welcome to craft (670).

The thought in *bilingues* (as in the English 'double-tongued') is probably the old superstition that the snake had two tongues. (Cf. the old song, 'ye spotted snakes with *double tongue*'.)

662. *urit atrox Iuno*, 'Iuno's wrath vexes her', i.e., the thought of it.

665. *Typhoia.* Typhoeus was a monster with 100 heads produced by the Earth to revenge the death of the Titans whom Jove slew. But Typhoeus himself was slain by another thunderbolt. So '*tela Typhoia*' means 'bolts such as slew Typhoeus', rather a stretch of meaning.

The sense is of course the supreme power of Love.

667. *ut*, 'how'.

668. *iactetūr:* so ingreditūr *G.* III. 76, obruimūr *A.* II. 211, datūr v. 284: [but it does not appear that this is one of the archaisms of Vergil].

669. *nota*, poet. variation for the common *notum*. In Greek it is common ἀδύνατα, γνωτά, δεινά, πότερα.

671. 'I fear whither may end this welcome of Iuno's'.

vertant, deliberative, lit. 'whither *it is to end*' like *nescio quo eam*, 'I don't know whither to go': it might be simple indirect question 'whither is turning', but the other is more natural.

Iunonia, Venus instead of saying, 'Dido's welcome' says naturally 'Iuno's'. Iuno was her foe: she was planning all this delay at Carthage: it is of Iuno she is thinking here, as *cessabit* shews.

672. 'She will not be idle at such a turning-point of fortune'.

cardo (the socket in which the gate-post turns), often used thus figuratively, like English 'to turn on', 'turning-point'.

674. 'that no power may change her': another hint at Iuno.

675. *mecum teneatur*, 'bound to me', variation of phrase, literally 'kept with me'.

The other int. of *mecum*, 'like me' (pariter atque ego), is hardly possible. A mother's love could not be compared by Vergil to the love of man and woman. Venus wants to keep Dido in her party and prevent her *going over to the enemy:* hence the siege-metaphor of 673.

676. *qua*, 'how' adv. as 682.

678. *mea maxima cura:* hence she takes care that no harm shall happen to him, 680.

679. *pelago et flammis*, either dat. after *restantia* 'surviving', like the dat. with *superstes*, *superesse:* or perhaps more likely abl. 'saved from'.

680—1. *Cythera*, 257. *Idalium* a town and hill in Cyprus, 415.

682. *medius* for adv. as often: 'or come between'.

683. *non amplius*, often used idiomatically thus, without changing the case of the subst. So *non plus quingentos*, *non amplius quattuor millia passuum*, *non amplius unum*.

686. *laticem Lyaeum*, 'the flow of wine', *Lyaeus* (here used adj.) a name of Bacchus.

688. *fallasque veneno*, 'and poison unawares', *fallere* regularly used of acting *unseen*.

692—4. Notice the soft and liquid rhythm and sound, to describe the lulling of the divine slumber.

dea after *Venus*, the action of bearing him off and lulling him with sleep being an act of *divine* power, see note on 256.

694. 'Cradles him in flowers, and wraps him in the breath of its sweet shade'.

[695—722. Cupid finds the queen seated, the guests coming, the servants ordering the feast. He clasps his father, then embraces and is cherished by Dido, and begins his wiles.]

696. *duce laetus Achate*, 'glad in the guidance of Achates', the abl. of attendant circumstances (the same thing practically as the abl. abs.) here in close connexion with *laetus*.

697. *aulaeis superbis*, the same abl. again, 'amid proud hangings'.

698. *aurea*, two syllables as often, *ea* having been slurred into one (synizesis). So *aureis*, 726.

mediam, 'in the midst' of the hall and the guests.

701. *manibus*, 'upon their hands', the guests'.

702. *expediunt*, here 'serve': for the phraseology see 177.

tonsis villis, 'close-clipped nap', [*villis* connected with *vellus*, οὖλος, Ϝέριον, and our *wool*]. The clothes are rich and soft.

703. *quibus ordine longam cura penum struere*, 'whose task it is duly to pile a long store of food', i. e. a store to last a long while: a strange use of *longa*, but confirmed by a later poet (Auson. III. 27) who (thinking very likely of this passage) says *cui non longa penus, huic quoque prompta fames*.

[The MSS. all but Pal. read *ordine longo*, a common and easy phrase: but we find *longam* also known as early as Gellius, 150 A. D.]

704. *adolere*, a strange word with various senses. Originally 'to increase' (cf. adolescens, alere, &c.) used (like *macto*) for 'to honour' gods.

Vergil uses it for *to honour* here: *to offer* ad. honores III. 547: *to burn* verbenas ad. *Ecl.* VIII. 65: *to fire* altaria VII. 71.

706. *qui* with subj. final, 'to load'.

708. *pictis*, 'embroidered', as often: 'to embroider' is properly *pingere acu*, so 711.

710. A fine effective line: 'the god's flaming glances and feigned words', *dei* comes in well after he has called him *Iulum*.

712. *pesti*, 'bane', 'ill', 'ruin'.

713. *expleri mentem*, quasi-middle, see above, 215; 'cannot sate her soul'.

715. *complexu colloque* abstract and concrete mixed, both abl. being local 'in the clasp and on the neck', i. e. clasped on the neck.

716. 'filled to the full his false father's love'.

720. *matris Acidaliae*, Venus, so called from a spring in Boeotia named *Acidalian*, where the Graces and Venus bathed.

720—2. 'Slowly to blot out Sychaeus, and with a living love to surprise a soul long slumbering and a heart unused'.

[723—756. Dido calls for a cup and pledges the strangers, the other princes follow. The minstrel sings of the heavenly bodies. Dido asks of all the events of Troy, and finally begs Aeneas to tell the whole story.]

724. *vina coronant*, Vergil clearly means 'put flowers round the cups', which the Romans did at feasts: so *cratera corona induit*, III. 525: but he intends no doubt also to translate the common Homeric phrase, κοῦροι δὲ κρητῆρας ἐπεστέψαντο ποτοῖο, which however simply means 'filled' not 'crowned'.

726. *lychni*, 'lamps', Greek word. V. is perhaps thinking of a feast in the halls of some court noble, where the lamps are costly works of art. Or he may merely wish to glorify a familiar thing, cf. 177.

aureis, 698.

730. *a Belo*, 'from Belus' race': the preposition like 'at mi genus *a* Iove'.

731. *loquuntur*, a poetic use with acc. inf. like *dicunt*, or *ferunt*. So *Ecl*. v. 28, ingemuisse leones...loquuntur.

734. *bona*, 'kindly'.

735. *celebrate faventes*, 'honour with good-will'.

736. *laticum honorem*, 'the offering of the flowing wine' (LL.), a Vergilian expression for the libation.

737. *libato*, abl. abs. 'after libation'. So *composito*, *cognito*, *permisso*, *auspicato*, *exposito:* commoner in late Latin with no subst.

tenus implies that she did no more, 'just touched with her lips'.

738. *Bitias* is a courtier apparently.

increpitans, 'urging him', i.e. bidding him drink with speed.

739. *pleno se proluit auro*, 'dipped deep into the brimming gold', Vergil's ornate-emphatic style.

740. *Iopas* is the bard who wore long hair like his patron Apollo (qui rore puro Castaliae lavit *crines solutos* Hor.), and sings at the banquet as in the Odyssey the bards do.

Atlas, according to the common tale was a conquered Titan, compelled to bear heaven on his shoulder. Even in Homer we find him.

The stories which represent him a wise philosopher and astronomer (as V. does here), and identify him with the African mountain, are later.

742. *labores* is used with *lunae*, *G*. II. 478, for 'sufferings' meaning 'eclipse': and that may be the meaning here: but with *errantem lunam* it seems to be less restricted here, and mean 'the travails' of the sun including his regular courses.

744. *Hyadas* (ὕαδες 'the rainy stars'), a constellation whose morning rising in May announced the rainy season of spring.

Triones, *trio*, orig. *ter-io* 'a plough-ox': the 'seven oxen' *septemtriones* was the name given to the constellation of the Great Bear: hence a new word was formed *Septemtrio* for the Great Bear or the 'north'. The last stage was to call the two Bears (Great and Little) *gemini Triones*.

745. i.e. why days are short and nights long in winter. These two lines are from *G*. II. 481—2.

747. *ingeminant*, intrans. with ablative, for variety. So *G*. I. 333, *Aen*. IX. 811.

748. *trahebat*, 'lengthened out'.

751. *Aurorae filius*, 'son of the dawn', Memnon, 489.

752. In Homer (*Il*. XXIII. 400) Diomedes wins a chariot-race with horses of Aeneas. The comm. object to Dido asking about these horses as indelicate, and suppose some others are meant; for Diomedes won several in battle, but Vergil is probably thinking of the chariot-race.

756. The book ends skilfully with expectation of an interesting tale.

PRINCIPAL HOMERIC PARALLELS.

IN BOOK I.

Verg. *Aen.* I.		Homer
1	the way-worn man I sing	*Od.* i. 1.
48	my godhead shall be scorned	— xiii. 128
66	Aeolus, ruler of winds, to soothe and stir	— x. 21
71	bribed with promise of a nymph	*Il.* xiv. 267
85	storm	*Od.* v. 295
94	Aeneas alarmed by storm, prays	— — 306
159	the harbour of Carthage, and the cavern	— xiii. 96
183	Aeneas spies the land and kills the stags	— x. 146
195	the feast of the sailors, and the consolation	— ix. 196
326	the disguised goddess	— vi. 149
377	I am Aeneas, my fame has reached the heaven	— ix. 19
407	Aeneas calls after his vanishing mother	— xi. 210
411	Aen. covered with a cloud	— vii. 14
415	Venus goes to Paphos	— viii. 362
480	matrons carrying the peplus	*Iliad* xiv. 87
498	simile of Diana	*Od.* vi. 102
590	beauty shed on the man, like gold on silver	— xiv. 229

[from Ribbeck]

CAMBRIDGE: PRINTED BY J. & C. F. CLAY, AT THE UNIVERSITY PRESS.

SCHEME OF LATIN SUBJUNCTIVE, WITH REFERENCES TO THIS BOOK.

1. OPTATIVE or JUSSIVE (Wish or Command)

(a) *direct;*

faciat! 'may he do it!' (*Opt.*) [330, 605, 733]

... 'let him do it'. (*Jussive*) [140, 549, [551]

Past jussive: faceret or fecisset 'he ought to have done it, *past optative: utinam adforet* [575]

(b) *indirect:*

dic faciat 'bid him do it' [645]

(c) *interrogative:* [Deliberative]

1. *direct:* quid faciam? 'what am I to do?'
2. *indirect:* nesciebat quid faceret 'he knew not what to do' 671

2. FINAL (Purpose)

(a) *with* ut, ne, etc.

vigilo ut legam 'I watch that I may read [75, 413, 682, 688]

oro ut abeas 'I pray you to go away', 659

mixed sequence, 298

(b) *with relatives:* mitto qui faciat 'I send a man to do it' [20, 63, 236, 706]

(c) *with* dum, priusquam (implying purpose)

maneo dum faciat 'I wait till he does it' [5, 6]

priusquam of purpose [193, 473]

3. CONSECUTIVE (Result)

(a) *with* ut: tantum est ut timeam 'it is so great that I fear'

(b) *with* qui: non is sum qui faciam 'I am not the man to do it'

4. CONDITIONAL:

(a) *Principal verbs* (apodosis)

faciam, fecerim 'I would do' 374

facerem, fecissem 'I would have done (been doing)'

if no Protasis often called POTENTIAL [565]

irregular: primary for past [58—9]

(b) *Dependent verb* (protasis)

si facias (feceris) 'if you were to do' [18, 372, 373]
si faceres (fecisses) 'if you had done (been doing)'
pluperf. oblique for fut. perf.
irregular: indicative apodosis
primary for past, 58—9
si 'to see if' 182

5. CAUSAL:

(a) *cum:* cum faciat 'since he does'
(b) *qui:* laudo te qui facias 'I praise you for doing' [388]
(c) *attendant circumstances: cum* with impf. plupf.
cum faceret 'when he was doing' 651

6. CONCESSIVE:

(a) *conjunctions:* quamvis faciat 'although he does'
(b) *qui:* quibus ultimus esset dies 'tho' the day was their last'

7. ORATIO OBLIQUA:

(a) *statement:* actually: dixit se quod vellent fecisse 'he said he had done what they wanted'
virtually: irascor quod facias 'I am angry because (as I say) you do it' [368]

(b) *question* (*exclamation*): nescio quid faciat 'I don't know what he does' [11, 76, 308, 454, 467, 517, 668, 676, 719, 745, 751]
irregular, *seu* for *num*, 218

(c) *oblique petition**
oro facias, 1 (b) 645
oro ut facias, 2 (a) 659
efficio ut eas, 3 (a)

* These three are conveniently classed as oblique petitions; they fall however if strictly analysed under other heads where they will be found.

INDEX.

(1) GRAMMATICAL AND GENERAL.

accestis, 201
adj. adverbial, 24, 209, 348, 644, 682
adoleo, 704
aer, 'mist', 411
aliquis, 463
ante after *si*, 374
aposiopesis, 135
astronomy faulty, 535
attraction, 573
Averto, intrans., 104
CASES
  Acc. passive, 278, 320, 481, 561, 579
  — subst. for cognate, 328
  — extension, 524
  — after *erumpo*, 580
  Gen. in *-um*, 4
  — of reference, 14, 178
  — in *-i*, from *-es*, 30
  — possessive, 33
  — equivalence, 247, 399
  — with *laetus*, 441
  Dat., agent, 326
  — purpose, 22
  — old form, *quis*, 95
  — personal poetic, 226
  — old form, *metu*, 257
  Abl. descriptive, 105
  — attendant circumstances, 312, 696
  — local, 358
  — absol. 737
conubio, 73
corono (vina), 724
dare, 63
deinde, displaced, 185
dii for *diei*, 636.
distributive numeral for ordinal, 381
dum, perfect, 268
esse omitted with partic. 237, 520
fate, 299
fatisco, 123
felix, 330
ferre se, 503
hiatus, 16, 405, 494, 607
hic, attracted, for adverb, 534
honos, 49
ille, grammatically superfluous, 3
in, 194
incedo, 46, 405, 497
is, pronoun, 413
middle voice, 215, 713
misceo, 124
molior, 414, 424, 564
MOODS AND TENSES.
  Indic. perf. rapid, 84, 152
  — with dum, 268
  Subj. causal, qui, 388
  — condit, 372
  — condit. pres. for past, 58
  — final, *qui*, 65, 236, 287, 706
  — final with *dum*, 5
  — final after *priusquam*, 193
  — ind. delib., 218
  — indirect exclam., 454, 466

Subj. ind. quest., 76, 307, 332
— jussive, 332
— jussive oblique, 645
— potential, 565
— virtually oblique, 368
Inf. with *impello*, 11
— *tendo*, 17
— *suadeo*, 357
— *instant ardentes*, 423
— indignant exclam., 37, 98
— purpose, 527
— pres. with *memini*, 620
Part. as verb, 237, 520
— past for pres. 481
negative omitted, 544
non amplius, no change of case, 583
olle, old form, 254
omens of marriage, 346
overhanging syllable, 332, 448
penitus, 512, 536
pius, *pietas*, 10, 151, 378
plural, poetic, 89
— *nota* for *notum*, 669
pulvis, i long, 478
quippe, 39, 59
quis, adverbial, 181
refert, 'utters', 94
ruo, 35
scaena, 164
sed enim, 19
seu for *num*, 218
si...ante, 374
sic, οὕτω δή, 225
super, pregnant use, 379
super, adverbial, 29
superfluous substantive, 256
toga, 282
vanus, 'false', 392
vester, with singular, 140
viscera, 211
volcanic myths, 52
volvendus, 269
volvo, intrans., 234

(2) STYLE.

abstract and concrete, 715
alliteration, 181
anachronisms, 426
archaism, 4, 254, 478
artificiality, 177, 381, 702
effective passages or phrases:
pathos, 199, 219, 409, 462, 463, 603, 630
imaginativeness, 374, 546, 607
impressiveness or grandeur, 53, 278, 543
satire or irony, 567
vividness, 189, 405, 528
force, 24, 298, 710
elaboration, 739
exaggeration, 385
Graecism—words:
cothurnus, 337
lychni, 726
pelta, 490
peplus, 480
Threissa, 316
forms:
Hectora, 483
Ilionea, 611
Sidona, 619
construction:
(accusative and passive), 228
(inf. after *dare*), 319
(dat. agent), 326
hendiadys, 61
sound-imitation
(shock of the blow), 82
(swelling breaker), 105
(rolling headlong), 116
(smooth calm), 147

(packing tight), 433
(lulling to sleep), 692
stretch of construction:
hoc regnum esse...tenditque fovetque, 17
mutare dedit, 66
minantur in caelum, 162
ut pateant...ne arceret, 298
comitatus Achate, 312
sese tulit obvia, 314
cernitur ulli, 440
artificum manus inter se miratur, 455
urbem quam statuo vestra est, 573
erumpo nubem, 580
stretch of meaning:
foedere 'law', 62
hiemps 'storm', 122
imber 'sea-water', 123
rapuit 'fanned', 175
si quem 'if anywhere', 181
felix 'kind', 330
laudi 'worth', 461
spero 'expect', 543
tela Typhoia, 665
transferred epithet, 445
unusual expressions or variation of phrase:—
quo numine laeso, 8
inpulit in latus, 82
adversa ferit, 103
caeli ruina, 129
cadis onerarat, 195
quae te sententia vertit, 237
summa fastigia rerum, 342
clauso Olympo, 374
conscendere navibus aequor, 381
strata viarum, 422
sorte traho, 508
stringere remos, 552
discrimine agetur, 574
duplicem gemmis, 655
zeugma, 3

(3) NAMES.

Achilles, 30
Acidalia, 720
Actium, 289
Aeacides, 99
Aeolia, 52
Aeolus, 52
Africus, 96
Agenor, 338
Aiax, 41
Alba, 6
Amazons, 490
Antenor, 242
Aquilo, 102
Arae, 109
Argos, 285, 650
Ascanius, 267
Assaracus, 284
Atlas, 741
Atridae, 451

Belus, 621
Bitias, 738
Byrsa, 367

Cassandra, 40
Cortona, Corythus, 380
Cupido, 658
Cyclopius, 201
Cymothoe, 144
Cynthus, 498
Cytherea, 257

Danai, 30

Electra, 28
Eurotas, 498
Eurus, 85

Ganymedes, 29

Hector, 99
Hesperia, 530
Hyades, 744

Ianus, 293
Idalium, 681
Ilia, 274
Illyricum, 243
Ilus, 268
Iopas, 741
Italus, 533
Iulus, 267

Latona, 502
Lavinus, 2
Leda, 652
Liburni, 244
Libya, 22
Lyaeus, 686

Maia, 297
Mavors, 276
Memnon, 489
Mercurius, 297
Mycenae, 284, 650

Notus, 85

Oenotri, 532
Oileus, 41
Oreades, 500

Paphos, 415
Paris, 27
Paros, 593
Patavi, 247
Pelasgi, 624
Pergama, 651
Phthiotis, 284
Priamus, 458
Punicus, 338

Quirinus, 292

Rhesus, 469
Rutuli, 266

Sabaei, 416
Samos, 16
Sarpedon, 100
Saturnia, 23, 569
Scylla, 200
Sicanus, 557
Siculus, 34, 557
Simois, 100
Sychaeus, 343
Syrtes, 111

Teucer, 619
Teucri, 38
Timavus, 244
Trinacrius, 196
Triones, 744
Triton, 144
Troilus, 474
Tydides, 97
Typhoeus, 665
Tyrius, 12
Tyrrhenus, 67

Xanthus, 473

CAMBRIDGE: PRINTED BY J. & C. F. CLAY, AT THE UNIVERSITY PRESS.

THE PITT PRESS SERIES

AND THE

CAMBRIDGE SERIES FOR SCHOOLS AND TRAINING COLLEGES.

Volumes of the latter series are marked by a dagger †.

COMPLETE LIST.

GREEK.

Author	*Work*	*Editor*	*Price*
Aeschylus	Prometheus Vinctus	Rackham	2/6
Aristophanes	Aves—Plutus—Ranae	Green	3/6 *each*
,,	Vespae	Graves	3/6
,,	Nubes	,,	3/6
Demosthenes	Olynthiacs	Glover	2/6
Euripides	Heracleidae	Beck & Headlam	3/6
,,	Hercules Furens	Gray & Hutchinson	2/-
,,	Hippolytus	Hadley	2/-
,,	Iphigeneia in Aulis	Headlam	2/6
,,	Medea	,,	2/6
,,	Hecuba	Hadley	2/6
,,	Helena	Pearson	3/6
,,	Alcestis	Hadley	2/6
,,	Orestes	Wedd	4/6
Herodotus	Book IV	Shuckburgh	*In the Press*
,,	,, V	,,	3/-
,,	,, VI, VIII, IX	,,	4/- *each*
,,	,, VIII 1—90, IX 1—89	,,	2/6 *each*
Homer	Odyssey IX, X	Edwards	2/6 *each*
,,	,, XXI	,,	2/-
,,	,, XI	Nairn	2/
,,	Iliad VI, XXII, XXIII, XXIV	Edwards	2/- *each*
,,	Iliad IX, X	Lawson	2/6
Lucian	Somnium, Charon, etc.	Heitland	3/6
,,	Menippus and Timon	Mackie	3/6
Plato	Apologia Socratis	Adam	3/6
,,	Crito	,,	2/6
,,	Euthyphro	,,	2/6
,,	Protagoras	J. & A. M. Adam	4/6

50000
12/9/04

GREEK *continued.*

Author	*Work*	*Editor*	*Price*
Plutarch	Demosthenes	Holden	4/6
,,	Gracchi	,,	6/-
,,	Nicias	,,	5/-
,,	Sulla	,,	6/-
,,	Timoleon	,,	6/-
Sophocles	Oedipus Tyrannus	Jebb	4/-
Thucydides	Book III	Spratt	5/-
,,	Book VI	,,	*In the Press*
,,	Book VII	Holden	5/-
Xenophon	Agesilaus	Hailstone	2/6
,,	Anabasis Vol. I. Text	Pretor	3/-
,,	,, Vol. II. Notes	,,	4/6
,,	,, I, II	,,	4/-
,,	,, I, III, IV, V	,,	2/- *each*
,,	,, II, VI, VII	,,	2/6 *each*
† ,,	,, I, II, III, IV, V, VI (*With complete Vocabularies*)	Edwards	1/6 *each*
,,	Hellenics I, II	,,	3/6
,,	Cyropaedeia I	Shuckburgh	2/6
,,	,, II	,,	2/-
,,	,, III, IV, V	Holden	5/-
,,	,, VI, VII, VIII	,,	5/-
,,	Memorabilia I	Edwards	2/6
,,	,, II	,,	2/6

LATIN.

Bede	Eccl. History III, IV	Lumby	7/6
Caesar	De Bello Gallico Com. I, III, VI, VIII	Peskett	1/6 *each*
,,	,, II–III, and VII	,,	2/- *each*
,,	,, I–III	,,	3/-
,,	,, IV–V	,,	1/6
† ,,	,, I, II, III, IV, V, VI, VII (*With complete Vocabularies*)	Shuckburgh	1/6 *each*
,,	De Bello Civili. Com. I	Peskett	3/-
,,	,, ,, Com. III	,,	2/6
Cicero	Actio Prima in C. Verrem	Cowie	1/6
,,	De Amicitia	Reid	3/6
,,	De Senectute	,,	3/6
,,	De Officiis. Bk III	Holden	2/-
,,	Pro Lege Manilia	Nicol	1/6
,,	Div. in Q. Caec. et Actio Prima in C. Verrem	Heitland & Cowie	3/-
,,	Ep. ad Atticum. Lib. II	Pretor	3/-
,,	Orations against Catiline	Nicol	2/6
† ,,	In Catilinam I (*With Vocabulary*)	Flather	1/6
,,	Philippica Secunda	Peskett	3/6

LATIN *continued.*

Author	*Work*	*Editor*	*Price*
Cicero	Pro Archia Poeta	Reid	2/-
,,	,, Balbo	,,	1/6
,,	,, Milone	,,	2/6
,,	,, Murena	Heitland	3/-
,,	,, Plancio	Holden	4/6
,,	,, Sulla	Reid	3/6
,,	Somnium Scipionis	Pearman	2/-
Cornelius Nepos	Four parts	Shuckburgh	1/6 *each*
Horace	Epistles. Bk I	,,	2/6
,,	Odes and Epodes	Gow	5/-
,,	Odes. Books I, III	,,	2/- *each*
,,	,, Books II, IV; Epodes	,,	1/6 *each*
,,	Satires. Book I	,,	2/-
Juvenal	Satires	Duff	5/-
Livy	Book I	H. J. Edwards	*In the Press*
,,	,, II	Conway	2/6
,,	,, IV, IX, XXVII	Stephenson	2/6 *each*
,,	,, VI	Marshall	2/6
,,	,, V	Whibley	2/6
,,	,, XXI, XXII	Dimsdale	2/6 *each*
,, (adapted from)	Story of the Kings of Rome	G. M. Edwards	1/6
Lucan	Pharsalia. Bk I	Heitland & Haskins	1/6
,,	De Bello Civili. Bk VII	Postgate	2/-
Lucretius	Book III	Duff	2/-
,,	,, V	,,	2/-
Ovid	Fasti. Book VI	Sidgwick	1/6
,,	Metamorphoses, Bk I	Dowdall	1/6
,,	,, Bk VIII	Summers	1/6
† ,,	Selections from the Tristia (*With Vocabulary*)	Simpson	1/6
†**Phaedrus**	Fables. Bks I and II (*With Vocabulary*)	Flather	1/6
Plautus	Epidicus	Gray	3/-
,,	Stichus	Fennell	2/6
,,	Trinummus	Gray	3/6
Quintus Curtius	Alexander in India	Heitland & Raven	3/6
Sallust	Catiline	Summers	2/-
,,	Jugurtha	,,	2/6
Tacitus	Agricola and Germania	Stephenson	3/-
,,	Hist. Bk I	Davies	2/6
,,	,, Bk III	Summers	2/6
Terence	Hautontimorumenos	Gray	3/-
Vergil	Aeneid I to XII	Sidgwick	1/6 *each*
† ,,	,, I, II, V, VI, IX, X, XI, XII (*With complete Vocabularies*)	,,	1/6 *each*
,,	Bucolics	,,	1/6
,,	Georgics I, II, and III, IV	,,	2/- *each*
,,	Complete Works, Vol. I, Text	,,	3/6
,,	,, ,, Vol. II, Notes	,,	4/6

FRENCH.

*The Volumes marked * contain Vocabulary.*

Author	*Work*	*Editor*	*Price*
About	Le Roi des Montagnes	Ropes	2/-
***Biart**	Quand j'étais petit, Pts I, II	Boïelle	2/- *each*
Boileau	L'Art Poétique	Nichol Smith	2/6
Corneille	La Suite du Menteur	Masson	2/-
,,	Polyeucte	Braunholtz	2/-
De Bonnechose	Lazare Hoche	Colbeck	2/-
,,	Bertrand du Guesclin	Leathes	2/-
* ,,	,, Part II	,,	1/6
Delavigne	Louis XI	Eve	2/-
,,	Les Enfants d'Edouard	,,	2/-
De Lamartine	Jeanne d'Arc	Clapin & Ropes	1/6
De Vigny	La Canne de Jonc	Eve	1/6
***Dumas**	La Fortune de D'Artagnan	Ropes	2/-
***Enault**	Le Chien du Capitaine	Verrall	2/-
Erckmann-Chatrian	La Guerre	Clapin	3/-
,,	Waterloo	Ropes	3/-
,,	Le Blocus	,,	3/-
,,	Madame Thérèse	,,	3/-
,,	Histoire d'un Conscrit	,,	3/-
Gautier	Voyage en Italie (Selections)	Payen Payne	3/-
Guizot	Discours sur l'Histoire de la Révolution d'Angleterre	Eve	2/6
Hugo	Les Burgraves	,,	2/6
***Malot**	Remi et ses Amis	Verrall	2/-
* ,,	Remi en Angleterre	,,	2/-
Merimée	Colomba (*Abridged*)	Ropes	2/-
Michelet	Louis XI & Charles the Bold	,,	2/6
Molière	Le Bourgeois Gentilhomme	Clapin	1/6
,,	L'École des Femmes	Saintsbury	2/6
,,	Les Précieuses ridicules	Braunholtz	2/-
,,	,, (*Abridged Edition*)	,,	1/-
,,	Le Misanthrope	,,	2/6
,,	L'Avare	,,	2/6
***Perrault**	Fairy Tales	Rippmann	1/6
Piron	La Métromanie	Masson	2/-
Ponsard	Charlotte Corday	Ropes	2/-
Racine	Les Plaideurs	Braunholtz	2/-
,,	,, (*Abridged Edition*)	,,	1/-
,,	Athalie	Eve	2/-
Saintine	Picciola	Ropes	2/-
Sandeau	Mdlle de la Seiglière	,,	2/-
Scribe & Legouvé	Bataille de Dames	Bull	2/-
Scribe	Le Verre d'Eau	Colbeck	2/-
Sédaine	Le Philosophe sans le savoir	Bull	2/-
Souvestre	Un Philosophe sous les Toits	Eve	2/-
,,	Le Serf & Le Chevrier de Lorraine	Ropes	2/-

FRENCH *continued.*

Author	*Work*	*Editor*	*Price*
***Souvestre**	Le Serf	Ropes	1/6
Spencer	A Primer of French Verse		3/-
Staël, Mme de	Le Directoire	Masson & Prothero	2/-
,,	Dix Années d'Exil (Book II chapters 1—8)	,,	2/-
Thierry	Lettres sur l'histoire de France (XIII—XXIV)	,,	2/6
,,	Récits des Temps Mérovingiens, I—III	Masson & Ropes	3/-
Villemain	Lascaris ou les Grecs du XVe Siècle	Masson	2/-
Voltaire	Histoire du Siècle de Louis XIV, in three parts	Masson & Prothero	2/6 *each*
Xavier de Maistre	La Jeune Sibérienne. Le Lépreux de la Cité d'Aoste	Masson	1/6

GERMAN.

*The Volumes marked * contain Vocabulary.*

***Andersen**	Eight Fairy Tales	Rippmann	2/6
Benedix	Dr Wespe	Breul	3/-
Freytag	Der Staat Friedrichs des Grossen	Wagner	2/-
,,	Die Journalisten	Eve	2/6
Goethe	Knabenjahre (1749—1761)	Wagner & Cartmell	2/-
,,	Hermann und Dorothea	,, ,,	3/6
,,	Iphigenie	Breul	3/6
***Grimm**	Selected Tales	Rippmann	3/-
Gutzkow	Zopf und Schwert	Wolstenholme	3/6
Hackländer	Der geheime Agent	E. L. Milner Barry	3/-
Hauff	Das Bild des Kaisers	Breul	3/-
,,	Das Wirthshaus im Spessart	Schlottmann & Cartmell	3/-
,,	Die Karavane	Schlottmann	3/-
* ,,	Der Scheik von Alessandria	Rippmann	2/6
Immermann	Der Oberhof	Wagner	3/-
***Klee**	Die deutschen Heldensagen	Wolstenholme	3/-
Kohlrausch	Das Jahr 1813	Cartmell	2/-
Lessing	Minna von Barnhelm	Wolstenholme	3/-
Lessing & Gellert	Selected Fables	Breul	3/-
Mendelssohn	Selected Letters	Sime	3/-
Raumer	Der erste Kreuzzug	Wagner	2/-
Riehl	Culturgeschichtliche Novellen	Wolstenholme	3/-
* ,,	Die Ganerben & Die Gerechtigkeit Gottes	,,	3/-
Schiller	Wilhelm Tell	Breul	2/6
,,	,, (*Abridged Edition*)	,,	1/6

GERMAN *continued.*

Author	*Work*	*Editor*	*Price*
Schiller	Geschichte des dreissigjährigen Kriegs. Book III.	Breul	3/-
„	Maria Stuart	„	3/6
„	Wallenstein I. (Lager and Piccolomini)	„	3/6
„	Wallenstein II. (Tod)	„	3/6
Sybel	Prinz Eugen von Savoyen	Quiggin	2/6
Uhland	Ernst, Herzog von Schwaben	Wolstenholme	3/6
	Ballads on German History	Wagner	2/-
	German Dactylic Poetry	„	3/-

SPANISH.

Le Sage & Isla	Los Ladrones de Asturias	Kirkpatrick	3/-

ENGLISH.

Bacon	History of the Reign of King Henry VII	Lumby	3/-
„	Essays	West	3/6 & 5/-
„	New Atlantis	G. C. M. Smith	1/6
Cowley	Essays	Lumby	4/-
Defoe	Robinson Crusoe, Part I	Masterman	2/-
Earle	Microcosmography	West	3/- & 4/-
Gray	Poems	Tovey	4/- & 5/-
† „	Ode on the Spring and The Bard	„	8*d.*
† „	Ode on the Spring and The Elegy	„	8*d.*
Kingsley	The Heroes	E. A. Gardner	2/-
Lamb	Tales from Shakespeare	Flather	1/6
Macaulay	Lord Clive	Innes	1/6
„	Warren Hastings	„	1/6
„	William Pitt and Earl of Chatham	„	2/6
† „	John Bunyan	„	1/-
† „	John Milton	Flather	1/6
„	Lays and other Poems	„	1/6
Mayor	A Sketch of Ancient Philosophy from Thales to Cicero		3/6
„	Handbook of English Metre		2/-
More	History of King Richard III	Lumby	3/6
„	Utopia	„	3/6
Milton	Arcades and Comus	Verity	3/-
„	Ode on the Nativity, L'Allegro, Il Penseroso & Lycidas	„	2/6
† „	Comus & Lycidas	„	2/-
„	Samson Agonistes	„	2/6
„	Sonnets	„	1/6
„	Paradise Lost, six parts	„	2/- *each*
Pope	Essay on Criticism	West	2/-

ENGLISH *continued.*

Author	*Work*	*Editor*	*Price*
Scott	Marmion	Masterman	2/6
,,	Lady of the Lake	,,	2/6
,,	Lay of the last Minstrel	Flather	2/-
,,	Legend of Montrose	Simpson	2/6
,,	Lord of the Isles	Flather	2/-
,,	Old Mortality	Nicklin	2/6
,,	Kenilworth	Flather	2/6
Shakespeare	A Midsummer-Night's Dream	Verity	1/6
,,	Twelfth Night	,,	1/6
,,	Julius Caesar	,,	1/6
,,	The Tempest	,,	1/6
,,	King Lear	,,	1/6
,,	Merchant of Venice	,,	1/6
,,	King Richard II	,,	1/6
,,	As You Like It	,,	1/6
,,	King Henry V	,,	1/6
,,	Macbeth	,,	1/6
Shakespeare & Fletcher	Two Noble Kinsmen	Skeat	3/6
Sidney	An Apologie for Poetrie	Shuckburgh	3/-
Wallace	Outlines of the Philosophy of Aristotle		4/6

West	Elements of English Grammar		2/6
,,	English Grammar for Beginners		1/-
,,	Key to English Grammars		3/6 *net*
Carlos	Short History of British India		1/-
Mill	Elementary Commercial Geography		1/6
Bartholomew	Atlas of Commercial Geography		3/-

Robinson	Church Catechism Explained		2/-
Jackson	The Prayer Book Explained.	Part I	2/6
,,	,,	Part II	*In preparation*

MATHEMATICS.

Ball	Elementary Algebra		4/6
†Blythe	Geometrical Drawing		
	Part I		2/6
	Part II		2/-
Euclid	Books I—VI, XI, XII	Taylor	5/-
,,	Books I—VI	,,	4/-
,,	Books I—IV	,,	3/-
	Also separately		
,,	Books I, & II; III, & IV; V, & VI; XI, & XII		1/6 *each*
,,	Solutions to Exercises in Taylor's Euclid	W. W. Taylor	10/6
	And separately		
,,	Solutions to Bks I—IV	,,	6/-
,,	Solutions to Books VI. XI	,,	6/-

MATHEMATICS *continued.*

Author	*Work*	*Editor*	*Price*
Hobson & Jessop	Elementary Plane Trigonometry		4/6
Loney	Elements of Statics and Dynamics		7/6
	Part I. Elements of Statics		4/6
	,, II. Elements of Dynamics		3/6
,,	Elements of Hydrostatics		4/6
,,	Solutions to Examples, Hydrostatics		5/-
,,	Solutions of Examples, Statics and Dynamics		7/6
,,	Mechanics and Hydrostatics		4/6
†Sanderson	Geometry for Young Beginners		1/4
Smith, C.	Arithmetic for Schools, with or without answers		3/6
,,	Part I. Chapters I—VIII. Elementary, with or without answers		2/-
,,	Part II. Chapters IX—XX, with or without answers		2/-
Hale, G.	Key to Smith's Arithmetic		7/6

EDUCATIONAL SCIENCE.

†Bidder & Baddeley	Domestic Economy		4/6
†Bosanquet	The Education of the Young from the *Republic* of Plato		2/6
†Burnet	Aristotle on Education		2/6
Comenius	Life and Educational Works	S. S. Laurie	3/6
	Three Lectures on the Practice of Education:		
Eve	I. On Marking	1 vol.	2/-
Sidgwick	II. On Stimulus		
Abbott	III. On the Teaching of Latin Verse Composition		
Farrar	General Aims of the Teacher	1 vol.	1/6
Poole	Form Management		
†Hope & Browne	A Manual of School Hygiene		3/6
Locke	Thoughts on Education	R. H. Quick	3/6
†MacCunn	The making of Character		2/6
Milton	Tractate on Education	O. Browning	2/-
Sidgwick	On Stimulus		1/-
Thring	Theory and Practice of Teaching		4/6

---

†Shuckburgh	A Short History of the Greeks	4/6
†Woodward	A Short History of the Expansion of the British Empire (1500—1902)	4/-
† ,,	An Outline History of the British Empire (1500—1902)	1/6 *net*

LONDON: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.
GLASGOW: 50, WELLINGTON STREET.